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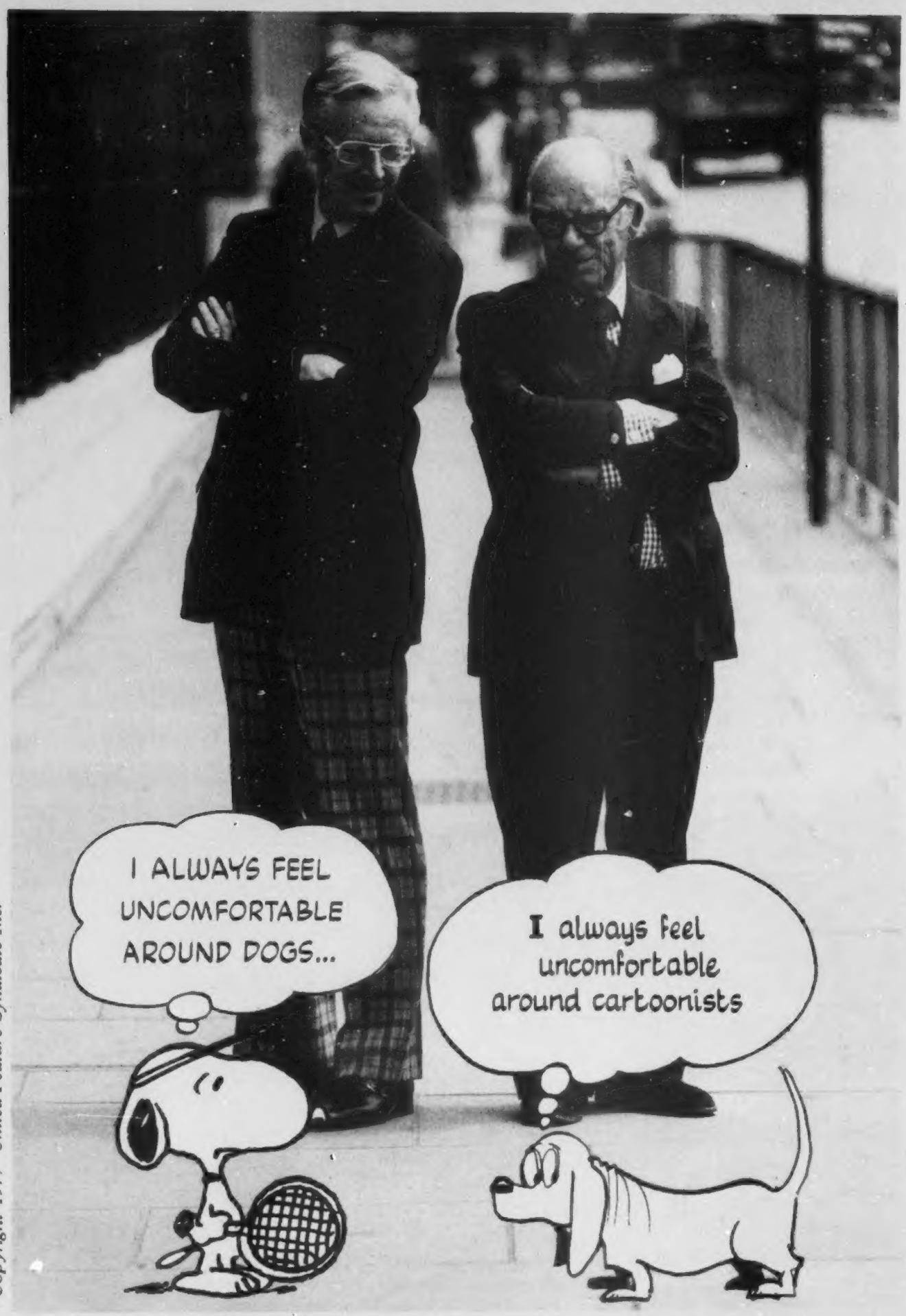

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Famed cartoonists Charles Schulz and Alex Graham meet on the Embankment in London on June 22nd, 1977.

No. 35 , Sept. 1977

$3

BOOMER
by Brown & Casson (dS)

GUMDROP
by George Crenshaw (d)

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by Howard Post (dS)

EB & FLO
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PEANUTS
by Charles M. Schulz (dS)

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by T.K. Ryan (dS)

WEE PALS
by Morrie Turner (dS)

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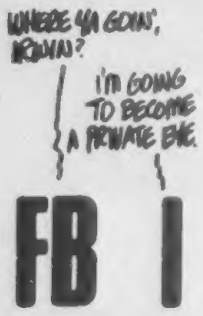
by M. Petti, M.D. & Jud Hurd (d)

JEFF HAWKE
by Sydney Jordan (d)



PIXIES
by Jack Wohl (d)

THERE OUGHTA BE A LAW
by Whipple & Borth (dS)

BOSLEYS
by John Stees (S)

CAPTAIN & THE KIDS
by John Dirks (S)

FUNLAND
by Art Nugent (S)

THE GOOD OLD DAYS-ANTIQUES FAIR
by Erwin L. Hess (S)

WOODY'S WORLD
by Bill Potter (d)

FOR THE VERY BEST IN COMICS

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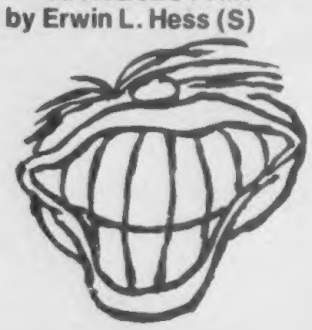
GENE BASSET
(6tw)

DAVE SIMPSON
(4tw)



MIKE PETERS
(4tw)

ANOTHER VIEW
by Stees (6tw)

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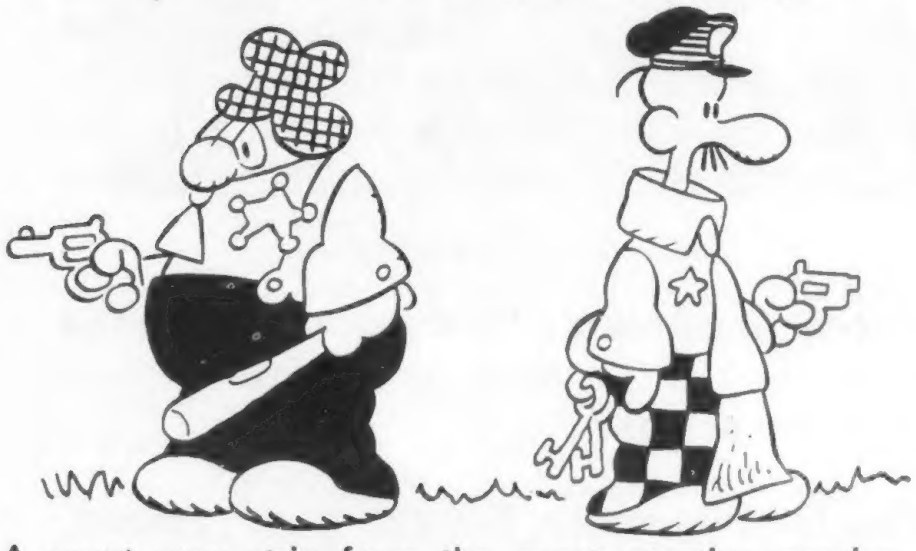

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KANE GOULART 10-14
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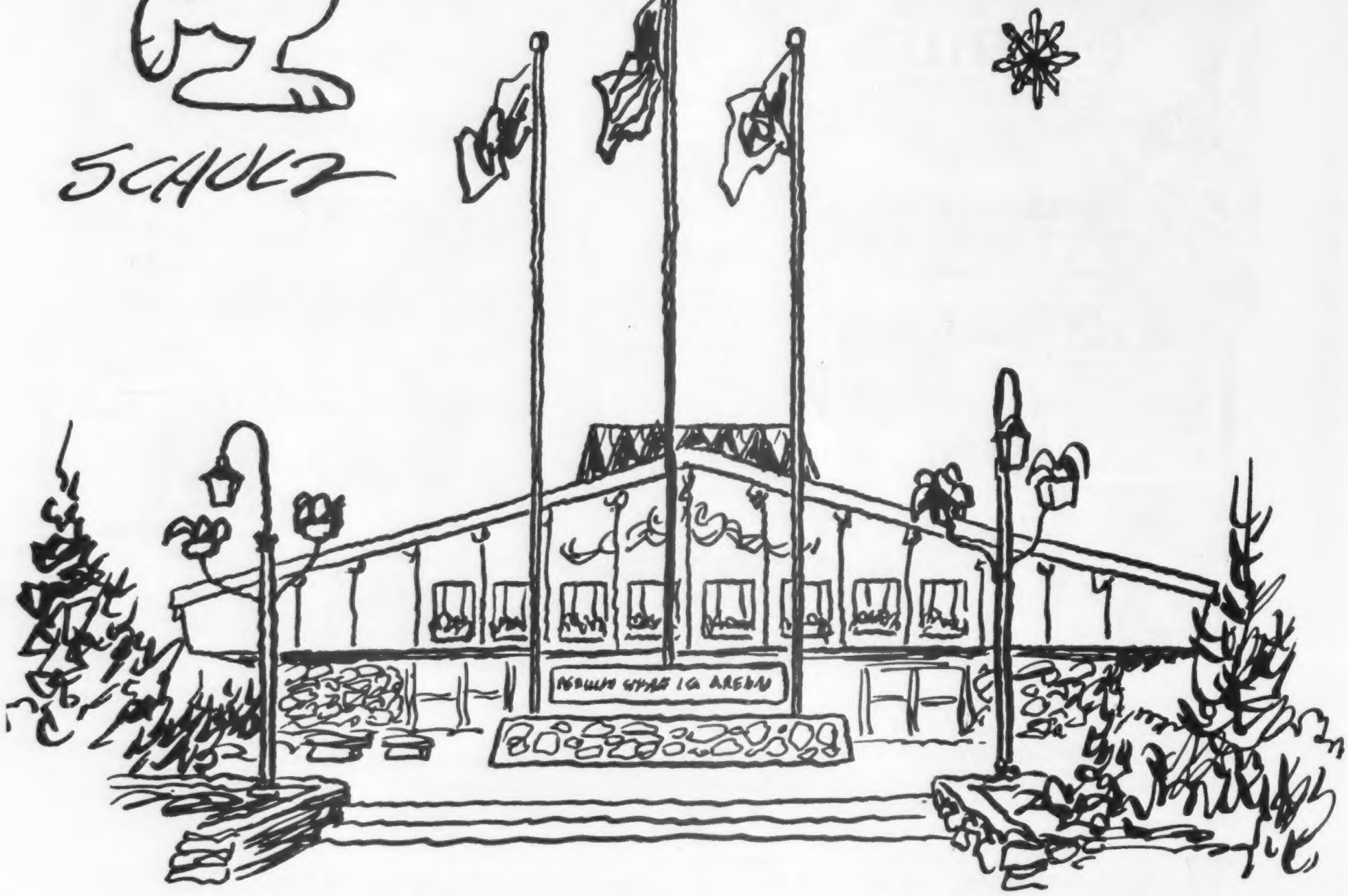
SCHULZ

SNOOPY'S HOME ICE!



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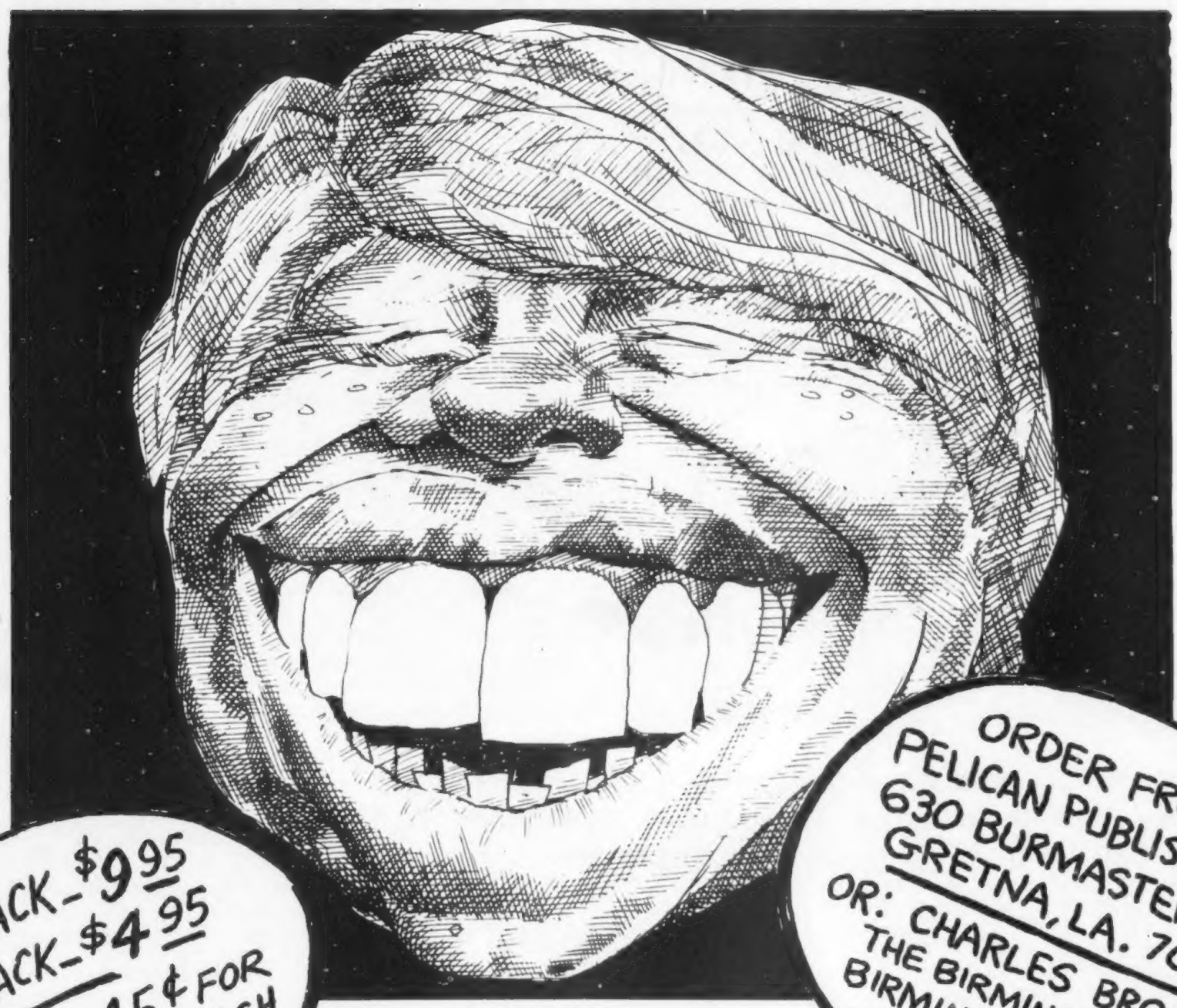

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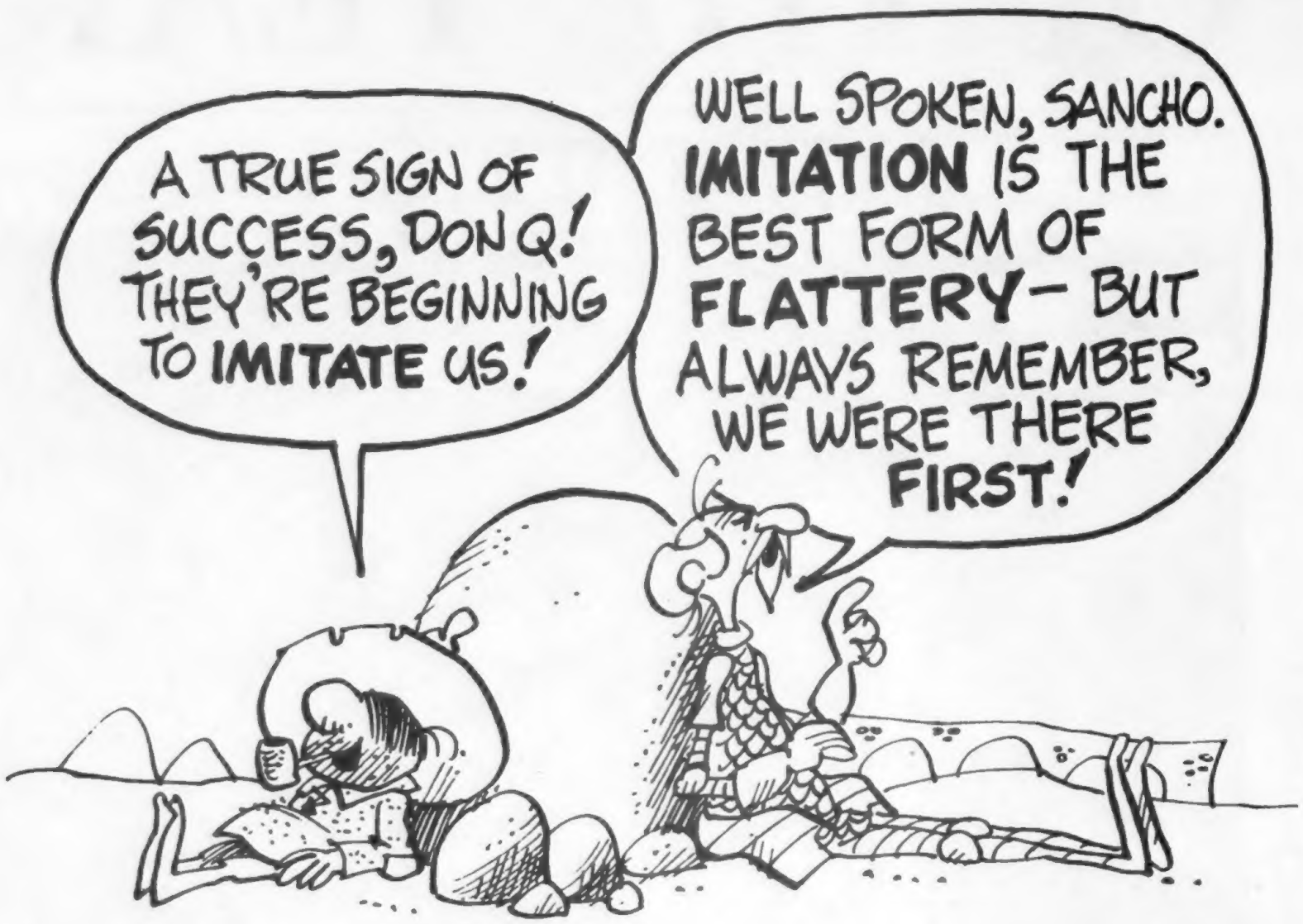
Foreword by DRAPER HILL

DON Q.
QUIVERIN' QUARKS! WHAT ARE THOSE BLINDING LIGHTS UP AHEAD?
IT'S THE TWO BRIGHT NEW BIG ONES AMONG THE MANY OTHERS THAT JUST JOINED OUR LIST, SANCHO!
THE CHICAGO SUN-TIMES
THE BOSTON GLOBE


A TRUE SIGN OF SUCCESS, DON Q! THEY'RE BEGINNING TO IMITATE US!
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CARTOONIST PROfiles

Sept. 1977 No. 35

Editor: JUD HURD

Photos by Jim Ruth

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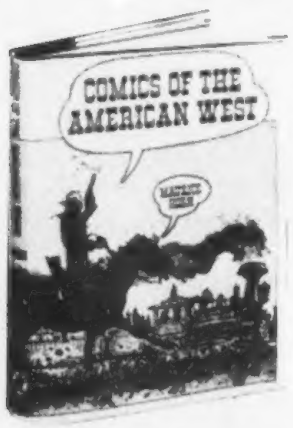

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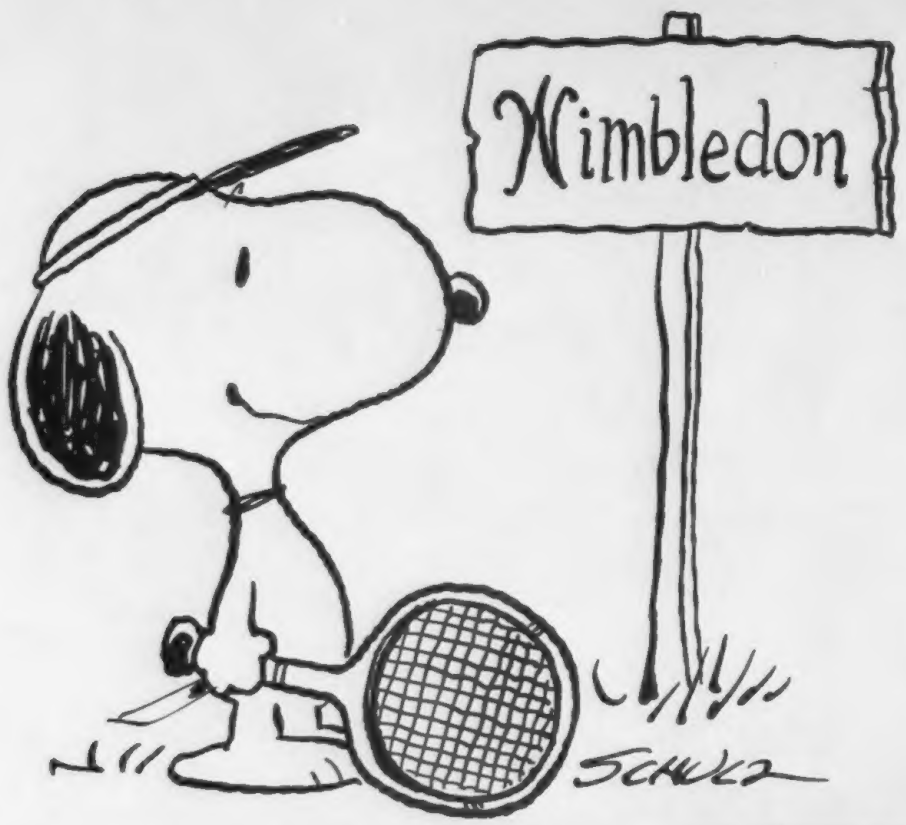

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Our cover photo this issue will be explained by the following piece which was written especially for CARTOONIST PROfiles by SHAUN USHER, a staff feature writer on the London Daily Mail. We are indebted to our regular British correspondent, KEITH MACKENZIE, the Art Editor of the Mail, for bringing these to our readers.
We'd also like to mention the following credits: Photos by Chris Barham of the Daily Mail, Bill Melendez and Keith Mackenzie. Drawings, courtesy of United Feature Syndicate, and Associated Newspapers Group Limited.

by Shaun Usher
London, England,
August 7, 1977

Big Ben has towered over many summit conferences. But the latest, uniting a pair of world leaders with a total of more than 100 million loyal followers in 30 different countries, was a landmark in the history of cartoon canines.

Face to face, not to mention nose to nose, were Snoopy ("Curse you, Red Baron!") and Fred Basset ("Oh no, he's in *my* chair again.")

Though in their case VIP stands for Very Important Pooches, Snoopy and Fred are unspoiled by stardom.

They were kind enough to bring their humans — Charles M. Schulz and Alex Graham — to the meeting.

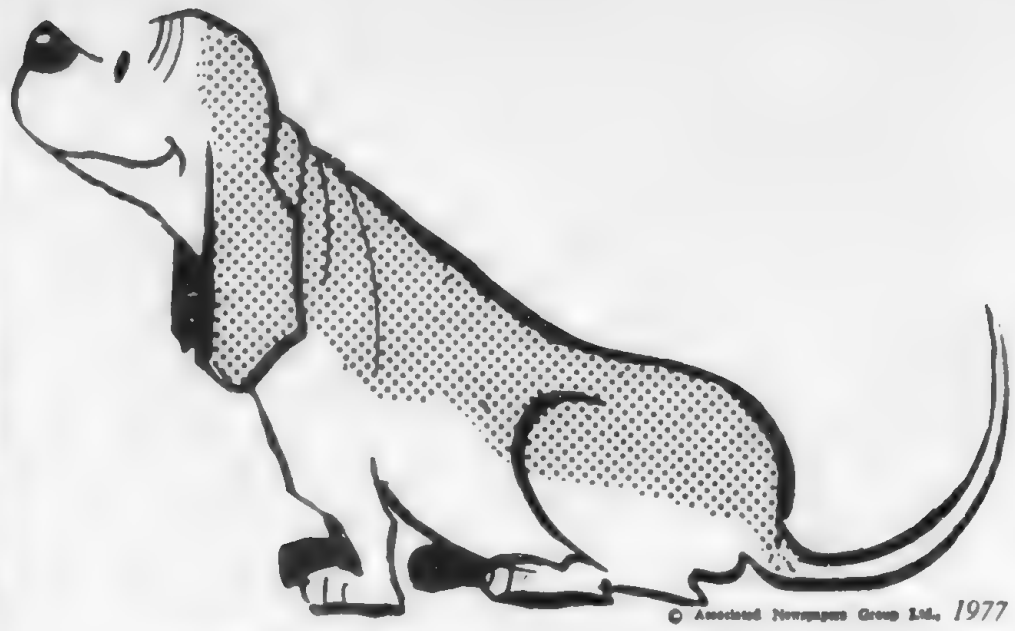
And through their interpreters, the leaders of Hound-dog Global Power explained the differences in their characters.

Fred Basset, veteran Scots artist Alex Graham points out, always behaves like a dog happening to think like a human being.

Snoopy, Charles 'Sparky' Schulz confesses, 'is so flexible he can do anything . . . sometimes I just sit there and marvel that I ever thought of him.' A comment causing the world famous World War I aviator, tennis champ and college trend-setter to frown thoughtfully and observe that HE was

Schulz and Graham strolling on the Embankment, London.

Photo by Chris Barham, Daily Mail, London.



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quite pleased to have thought of Charles M. Schulz.

Both heroes are by way of being national symbols: Snoopy as American as baseball or Joe Cool, Fred remaining British to the core. Yet syndication has turned them into ambassadors of humour with "embassies" in nearly 2,000 newspapers around the planet.

Snoopy, of course, is a tennis buff. It's a co-incidence that Schulz went straight from London's Heathrow airport to the nearby Wimbledon tennis championships when he arrived for his London visit, and spent more time there than at his hotel.

Fred Basset, is a keen golfer (as Alex Graham muses aloud, you get to chase a better class of rabbit on a decent golf course.) By chance, again, Graham plays a lot of golf ...

After Chairman Snoopy and Chairman Fred had exchanged Thoughts — Snoopy raising an eyebrow at dogs, Fred Basset gently teasing the humans who draw them — it was noted that Schulz and Graham stayed a deferential pace behind their stars. Mere men, they knew their place.

Summit over, with mutual statements of goodwill, Graham returned to his Sussex, England country home shared with his wife, and Fred. Schulz hurried back to Wimbledon, wistfully gazing out of the taxi window in hopes of seeing Georgina from "Upstairs, Downstairs". (Snoopy says he met her, Schulz struck out.)

And as with all the best international conferences, a faintly embarrassing secret was not mentioned. Alex Graham admits that when he launched the Fred Basset strip for the London Daily Mail, "I wasn't that good at drawing dogs."

So the Daily Mail gave him a real basset hound as pet and live model.

Fred Basset, something of a male chauvinist dog, growls at the revelation. But the truth is that Alex Graham's basset is called Freda ... for the very good reason that she could *never* be a Fred!

Schulz' PEANUTS is distributed by the United Feature Syndicate. Graham's FRED BASSET is created for the Associated Newspapers Group Ltd. in England and is also distributed by the Field Newspaper Syndicate.

Incidentally, Keith Mackenzie has taped conversations with both men, and we will publish these in our next issue.

L to R: Helen Melendez, Keith Mackenzie, Jean & Charles Schulz waiting to visit Churchill HQ.

Our correspondent, Keith Mackenzie, made this sketch after he had arranged for the Schulz–Graham–Melendez party to tour Winston Churchill's Wartime Underground Headquarters under Whitehall.

Photo by Chris Barham, Daily Mail, London.

Jean and Charles Schulz with Big Ben in background.

DON Q. by David Gantz

ON TV

The following is a story of how David Gantz, the creator of the DON Q comic strip, which is syndicated to newspapers by N.Y. Times Special Features, and animator Howard Beckerman, are working together to animate the strip's characters for short films which will comment on the day's news.

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IN ANIMATION

Director Howard Beckerman planning action sequence with storyboards, exposure sheet and stop watch.

Photos by JIM RUTH

Animation in progress — Beckerman working on peg disc lightboard, flipping drawings.

BECKERMAN: Years ago when I worked at UPA, I recall that several people came up from Washington, wanting to do animated political cartoons for television. But there's always been a problem of doing such a film quickly and getting it on the screen the same day you come up with the idea. It has seemed almost impossible, considering how long it takes to do even a short piece of animation. Even if you can draw it rapidly, you still have to photograph it, develop it, and combine the cartoons with sound. Nothing came of the project which had been suggested by the people from Washington, but over the years, from time to time others have mentioned similar things to me.

It was not so long ago I began to notice that newspaper strips were changing — 'Doonesbury' had become very popular and suddenly there was a lot of use of caricature by Levine and others in magazines. Now it happens that caricature hasn't always been my best aspect — I could do one if I struggled and was lucky. And I've known David for years but I hadn't even realized that *he* was expert at doing them. Then, a while back, I opened up my copy of CARTOONIST PROfiles, and there was a multi-page spread on him and on his new strip, DON Q. At that point I made a mental note to talk to him about doing something, but I didn't know yet what that something would be. It seems that he had already investigated the possibility of turning DON Q into a TV special.

GANTZ: The TV people were discussing the usual half-hour thing which didn't appeal to me because it would be following the same route that had been traveled by so many other programs. But when Howy spoke to me about his unique approach involving a 30-second editorial cartoon in animation, using caricatures with the DON Q setting, I thought, "That's it! It fits the strip so beautifully!"

BECKERMAN: There is one program here in New York — WEEKEND — which features, once a month, a one-minute animated film, of the gag type, commenting about a topic such as 'Graffiti' for instance.

HURD: You wanted to get something on TV that would be unusual and different, didn't you?

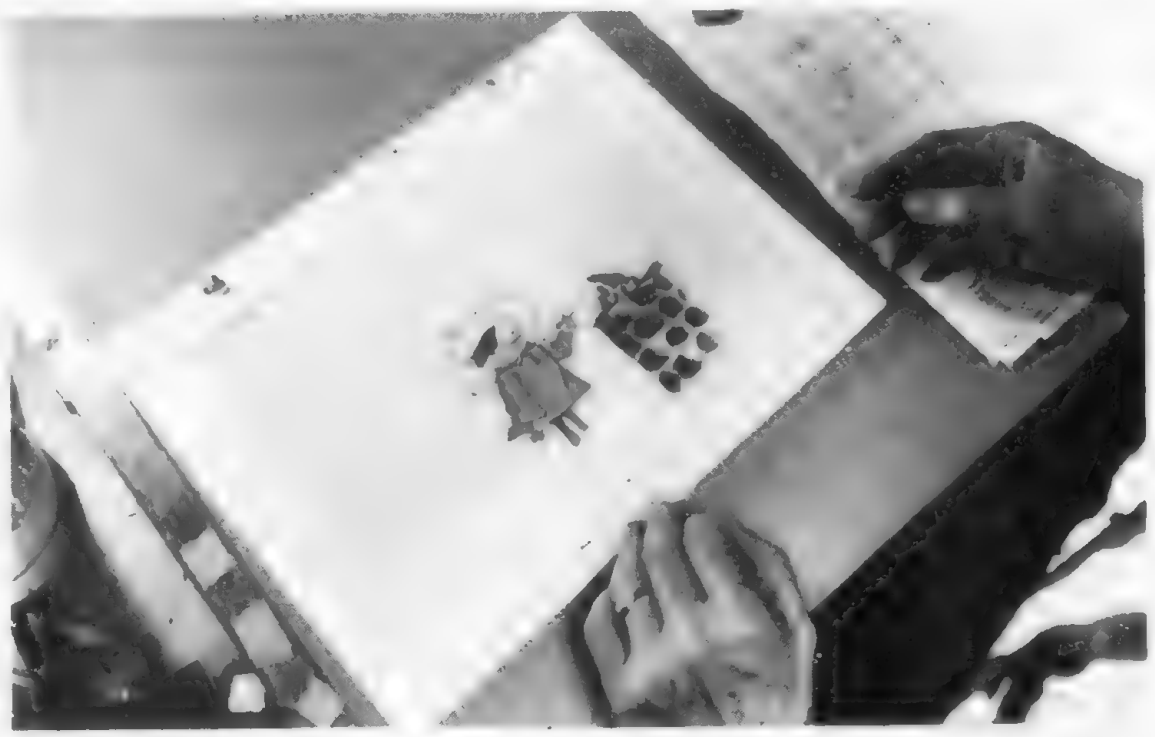
BECKERMAN: Right. You usually need a character that's already known to people, and we had that, since DON Q was being seen in newspapers throughout the country and in other parts of the world.

GANTZ: Plus the fact that Don Quixote is 400 years old and everybody knows him. And we can tell the TV people that we've got 750,000 readers in Chicago, and 500,000 in Boston who will relate to the various characters when they see them on TV.

BECKERMAN: Comments made by several TV people were what really spurred us into action. They claimed that the budget which news shows operate under is meant for their own crew which goes out and shoots anything they need, and that they're not about to spend money with an outside animation firm when they could just as easily fill the 1-minute or 30-second time spot with a commercial. After these remarks I tried very hard to figure out how to overcome this opinion. At this point I heard that the John Hubley Studio was producing 'Doonesbury' as a special.

Iris Beckerman inking drawings onto cels and paper.

Closeup of Iris Beckerman inking DON Q drawing.



A complete set-up showing the character, Sancho, from the DON Q strip.

GANTZ: We realized that 'Doonesbury' isn't the general family-type feature, and to me it's primarily a political strip. But in our case we would have not only politics but the added feature of caricature which is important because there's definitely a great interest in that art. So we would have the actual person who is making the news speaking to the viewer in an animated editorial cartoon.

BECKERMAN: Another thing we think we have going for us is that Carter seems to be kind of friendly in his attitude, seems to have a sense of humor, and doesn't mind if you draw a caricature of him. He isn't as pompous as some previous presidents, who were always putting-down newspapers verbally. The point is that the conditions in the country had changed so that we could perhaps use some gentle satire, if not really strong stuff. So, after discussing the matter with our agent, Toni Mendez, we decided to go with this format.

GANTZ: These short films will be little blackouts — half-a-minute in length and they could be pieced together into a half-hour show eventually if necessary. Right here I'd like to mention one change in the animation picture which we'd like to help bring about. Just as newspaper comics were originally considered as strictly for the child reader, animated cartoons have brought the comment, "It's a kiddie show!" I think it's such a great medium and I think more of it should be brought up to the adults — just as has happened with 'Doonesbury', 'Peanuts', 'Don Q', 'B.C.', etc. in newspapers.

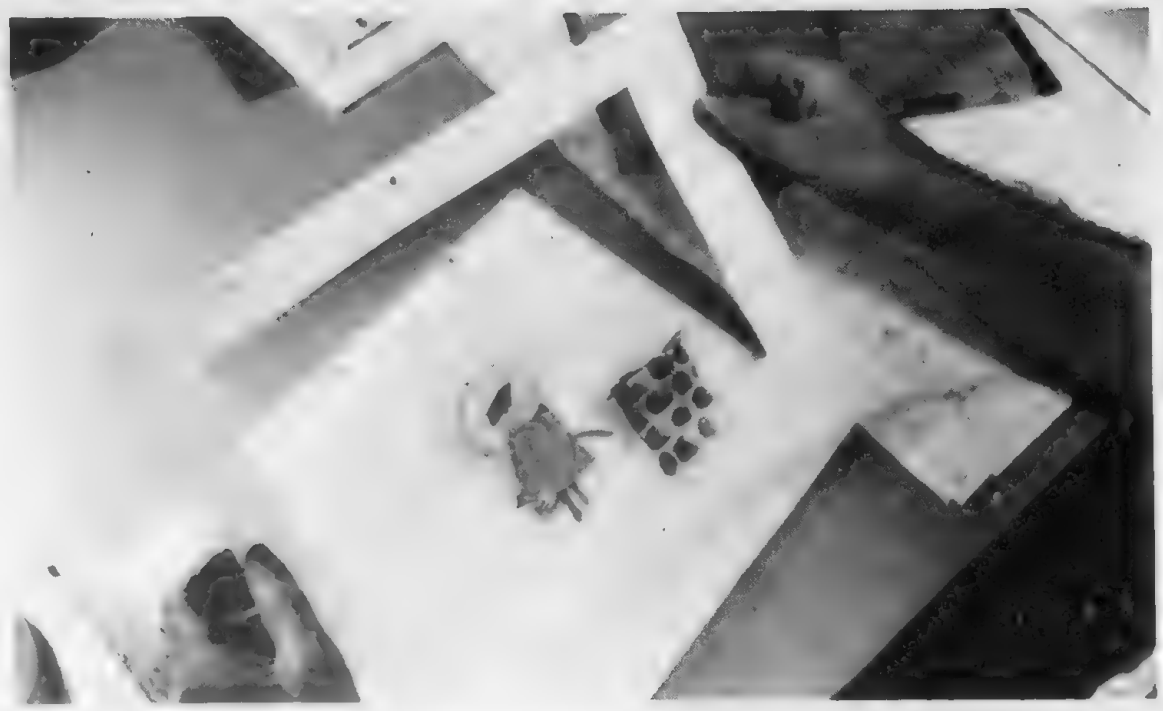
BECKERMAN: There's no adult animation on TV — in fact there's very little of it being made. Disney always claimed he never made films for children, but he *did* make family films. A 'family' film is a special kind of entertainment like 'Lassie' — it's not on a baby level but it's not on an adult level either. For a short time in TV commercials Alka Seltzer and others were doing a few animation things that might be considered adult films but these disappeared.

HURD: You'll be competing, in this venture of yours, just as cartoonists compete with each other for the space in newspaper comic sections, won't you?

BECKERMAN: Yes we will. In fact somebody who wanted to do a similar type of thing, but with a different approach, called me and asked me to animate his idea. Eventually he made a presentation to the TV people without doing any animation, and something may yet come of that. And when I heard about the 'Doonesbury' film, I realized that others are competing. But we feel that there's room for everybody. If both of us, and others, get in, it would be good for all of us.

GANTZ: Just as there are many comics done by many different creators, we think that efforts such as these can open up a vista in TV where you can have a variety. Howy, will you talk about the logistics of this proposed show of ours and tell how we'll be able to put it on 3 times a week.

BECKERMAN: I have a little studio, access to the animation camera, and there's a recording studio available to us. Then we got hold of an actor I had known, Joe Godfrey, who is very good with voice impersonations and especially with those of political figures. He's been doing voices

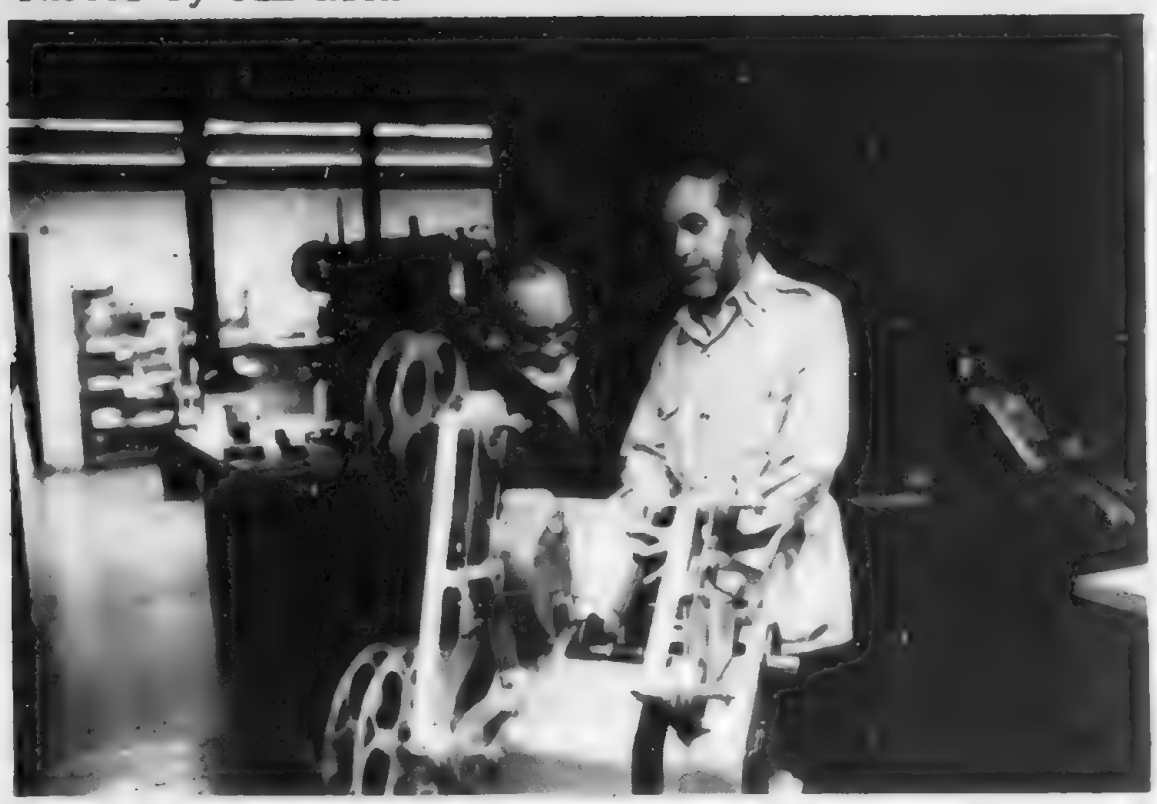


This shows how a combination of acetate cels and paper cutouts are used to achieve a combined effect.

L to R: Animator Howard Beckerman, and David Gantz, creator of DON Q, discuss a sequence from the film version of the strip.

L to R: Gantz and Beckerman at the Oxberry camera preparing the set-up for final shooting.

Photos by Jim Ruth



Viewing footage on a movieola, to check voice and picture synchronization.

The "Unholy Three" who made the DON Q film presentation.

for TV commercials, and whereas a lot of actors are good at doing different types of characters, he happens to be exceptionally good at caricature voices of people like Carter, Nixon, Kissinger, etc.

We started to work with recent DON Q strips, trying to pick out those that would fit into our animation project. In working with these, we realized that we'd have to be quick on the trigger in getting over the punch line. In the case of a newspaper comic strip, if you don't get the gag right away, you can read it over and over again, and it stays right there. But if you have something running 10, 20, or 30 seconds on TV, and if an airplane flies over when you have just a one-word gag, there goes the punch line!

GANTZ: First of all I came up with a number of storyboards that I adapted from strips which had already appeared in the papers. But I soon discovered that I was putting too many steps in my drawings and it boiled down to where my best format was the actual daily strip. Just the number of panels in the strip worked beautifully as a 30-second film.

BECKERMAN: And we felt that these particular strips had already proven themselves. They had appeared in the papers, they had drawn some comment so we knew people had liked them. If a particular strip has gotten adverse comment, we would have known enough not to use that one.

GANTZ: In other words, we'd had feedback.

BECKERMAN: We figured that if anyone in TV-land said that a certain film of ours couldn't be shown on the home screen, we would be able to tell him that it had already appeared in a great many homes as a newspaper comic strip and that these papers are fussier about many things than TV is. Dave has had letters from educators, by the way, who have commented on the good aspects of DON Q.

After this preliminary work, we edited and re-edited, and continued to cut, realizing that certain things a cartoonist does in a comic strip are not necessary in animation. In a newspaper you have to show who's talking but in animation we can show a reaction of one person while we hear the voice of somebody else.

GANTZ: And silence is important in animation, whereas in the strip you've got to have words.

BECKERMAN: One of our problems was that if we had to do one of these a day, or three times a week, we couldn't spend much time on the niceties of animation. We had to know what we wanted to do — and we had to get right to it!We told the voice man that we might have to call him at strange times and we have a little recording studio that won't be too busy in the mainstream of regular work. With our competent engineer we may have to go in at any time and record because a sudden idea may come along which needs recording immediately. Our schedule might look like this: An artist comes in at 5 O'clock in the morning and does layout drawings based on an idea that's been set up the night before, or even earlier this morning. At 9 A.M. our actor will have to go in and record the sound track. This wouldn't take too long and soon we'd have the tape with which the animator could work. We'd have the tape broken down into syllables and the layouts would then be animated — the mouth actions and whatever else was needed.

We use a very old technique which I've referred to as the 'slash and cut' system, and it's easier and cheaper. We use cels but we also can use drawings done on paper, and we use Magic Markers for coloring. We put all the mouths on cel overlays for the mouth actions and it's amazing how many things we can work out by using paper. (1-ply Bristol Board).

Since most of our animation is on paper, this cuts down on the labor force — and three people can do the job. With an animator, maybe an assistant, and with everybody jumping in and helping with the inking and the coloring, we'd be ready for the final steps in the afternoon. If we then went to a service which has several cameras available, we could have it shot right away, but it would probably be the following day before we got our film processed. However, if we take the sound track and the drawing, and *videotape* them simultaneously, we can very possibly get on the air that same day. There is a new videotape process that can record short sequences of animation directly — cost $15,000.

HURD: How many drawings will normally be required for one of these short segments?

BECKERMAN: Well, we'll use what I call 'enough animation'. Wherever we need animation, we will put it in. One of the films we've made, for instance, involved about 60 drawings. It happens that my training in animation has been at various levels — I've had to work in different situations where one had to be clever, and had to devise things where there was no time or money.

GANTZ: All those subtle colors that the Magic Marker have come out with are just great — they're a big help and they remain constant.

BECKERMAN: There's another advantage in doing most of the animation on paper — cels are expensive, they're very sensitive to grease, and since paint has a drying time, if you put the wrong color down you're wasting a cel. With paper it's very easy to discard one drawing and start another.

GANTZ: And there's a fresh quality you get in using paper, just as one gets in using water color in comparison with working over an oil painting.

●

Cartooning as art

A recent gallery showing of many of the cartoons of HY ROSEN, the editorial cartoonist for THE TIMES-UNION in Albany, N.Y., and a past-president of the Association of American Editorial Cartoonists, prompts us to publish these fine examples of Hy's art.

We're indebted to THE TIMES-UNION for permission to reprint the following comment about the show, written by Rita Feigenbaum, and for the accompanying graphics by Lori Schiavo.

Graphics by Lori Schiavo

By RITA FEIGENBAUM

A wide-ranging selection of Hy Rosen political cartoons, chosen from thousands he has done since he began working for The Times-Union in 1945, is showing at the Center Gallery, Capital District Psychiatric Center, 75 New Scotland Ave.

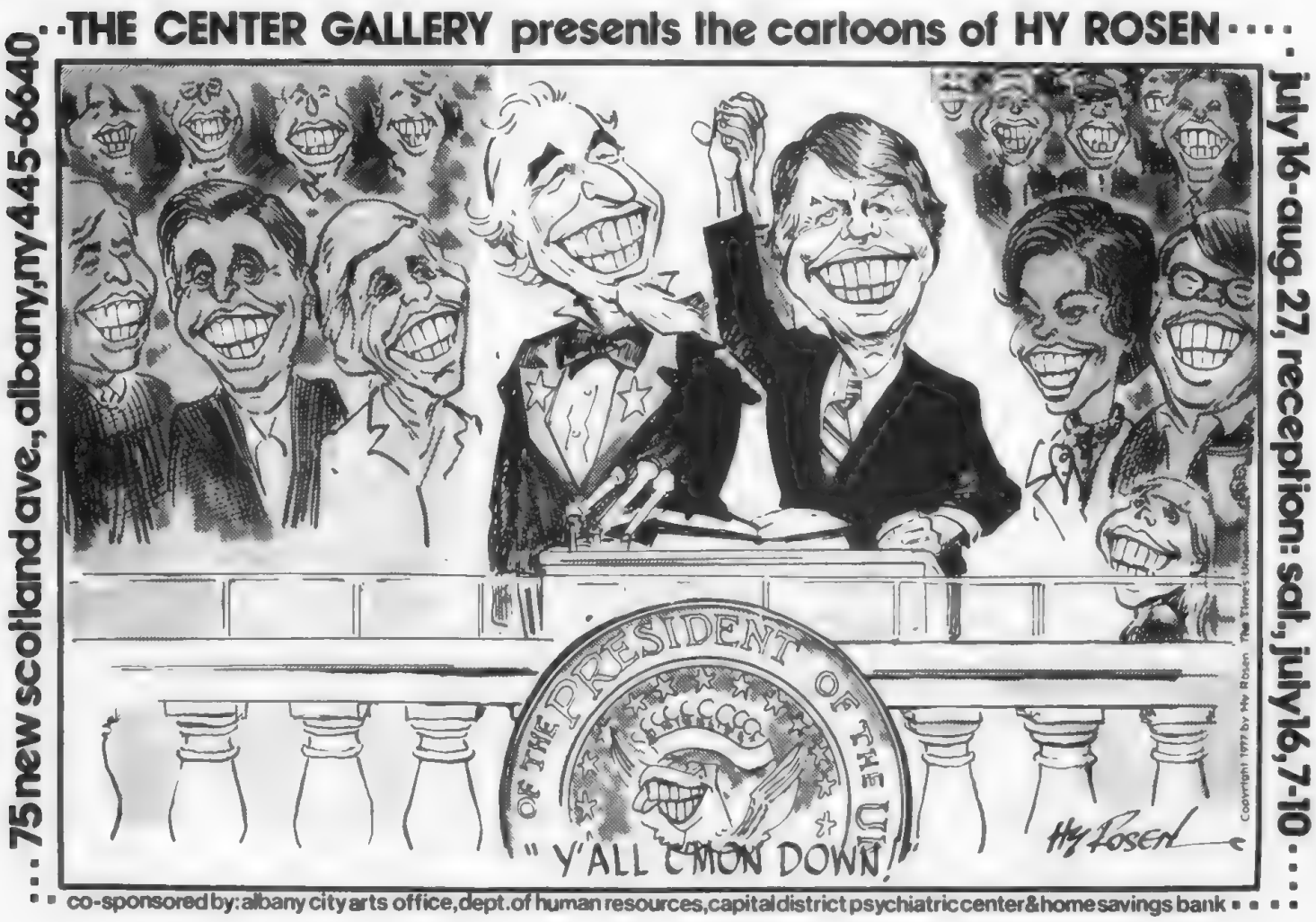
Newspaper cartoons have long been considered an art form, and in the recycling of art styles, they are once again being shown in major U.S. cities. The drawings of cartoonist David Levine, a satirist for major magazines, have recently been shown in the Hirschorn Museum in Washington and were received favorably. Many print collectors are assembling the works of Thomas Nast, cartoonist for "Harper's Weekly" in the last half of the 19th Century. It was Nast who first depicted Santa Claus as the fat, jolly figure that became the "St. Nick" we know today. Politically, Nast helped clean up New York with his biting cartoons of "Boss Tweed." Nast is credited with raising the editorial cartoon to its high level of importance in American art.

Editorial cartooning is a form of journalistic communication that sends a message at a glance. In seeming simplicity, one drawing can pack the same powerful wallop that takes many paragraphs of words to explain. The old maxim, "One picture is worth a thousand words" is the heart of the kind of art Hy Rosen does so well. His cartoons cover local, state, national, and international subjects. He has drawn mayors, governors and presidents so they are easily recognizable to his readers. He relies on physical or personality characteristics and exaggerates them to make them instantly recognizable.

Rosen explained the first requirement for his work is to be fresh and timely. He picks his own subject matter and draws from his personal point of view. The hardest part for him is working under "deadline pressure" to complete seven different cartoons a week. Each drawing is his comment on the current news, and from his selected exhibition, we know he had a lot to say.

Over the years Rosen has used many different drawing techniques. He began using a grease crayon with brush and ink, but newspaper reproduction methods did not print them with the crispness he was seeking. He changed his materials over the years using benday dots; brush and ink washes; and pencil, pen and ink. He finally settled into a brush and ink medium on a high quality graphic paper to get the clean drawing and graduations that accommodate the fast printing methods of a daily newspaper.

Claiming he is not as *vitriolic* as some other political cartoonists, Rosen is still not always gentle in his messages. He often feels strongly and his drawings hit the mark with his message. This exhibition covers the happy times of America's Bicentennial, the shame of Lulus, and ranges to the horror of international murder. Ths show lifts Hy Rosen's small drawings out of the flatness of the newspaper to the wall of the exhibition gallery and *transforms* them to the true works of art they are.


THE CENTER GALLERY presents the cartoons of HY ROSEN
75 new scotland ave., albany, ny 445-6640
july 16-aug. 27, reception: sat., july 16, 7-10
" Y'ALL C'MON DOWN!
Hy Rosen
co-sponsored by: albany city arts office, dept. of human resources, capital district psychiatric center & home savings bank

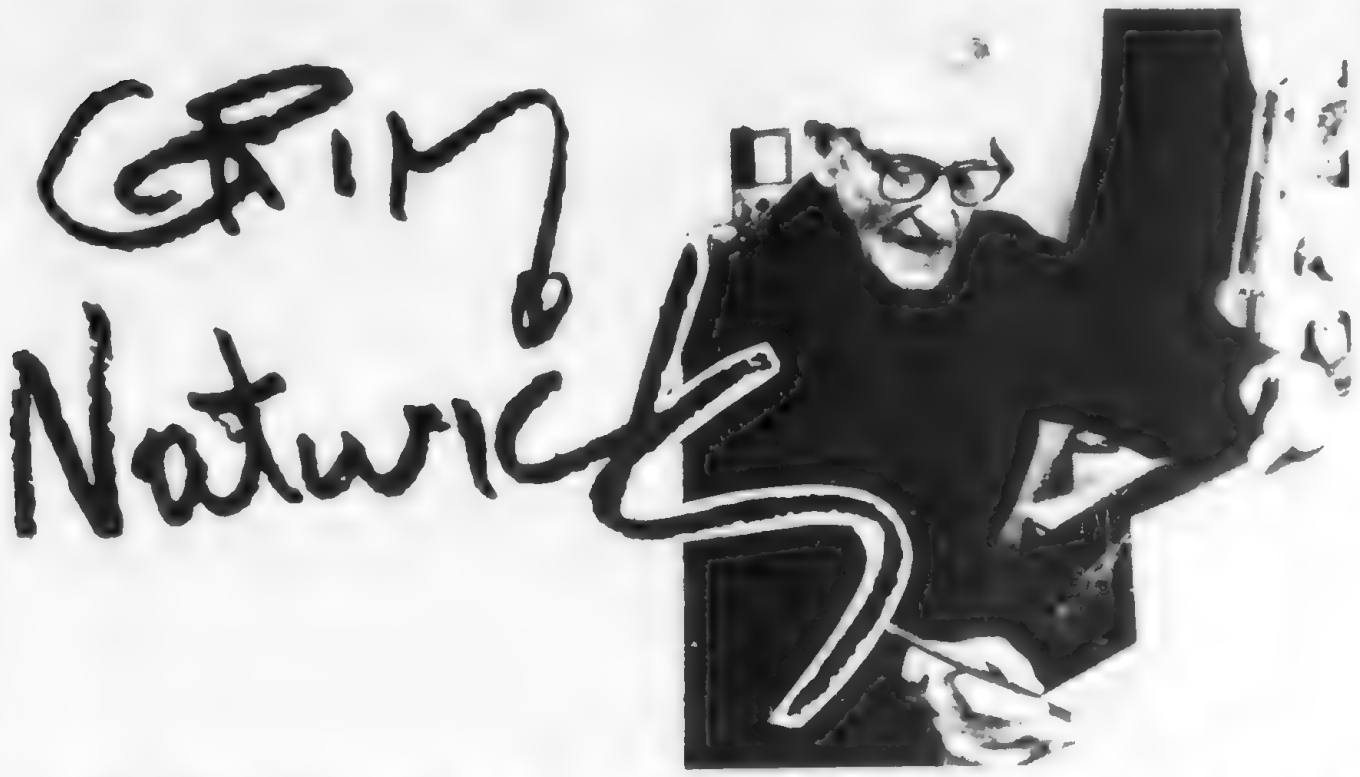
THE BOMB

"HAVEN'T WE EYEBALLED BEFORE?"

"MAN IS BORN UNTO TROUBLE, AS THE SPARKS FLY UPWARD": JOB

"THE COMPACTS ARE COMING! THE COMPACTS ARE COMING!"

"OH, AHM JUST A PORE LITTLE OL' COUNTRY BOY!"



***GRIM NATWICK** is a noted pioneer animator who got into animation in the silent days when an animator had to master the art of pantomime. He animated for Max Fleischer in New York, for the Ub Iwerks Studio in Hollywood, and then for Walt Disney. His art training in Vienna helped him in animating a large part of the Snow White character. After that he went back to the Donald Ducks and the Mickeys, and had a short sequence in The Sorcerers Apprentice—Fantasia. During his later career he worked on the feature length 'Gulliver's Travels' for Max Fleischer's new studio in Miami, was with Walter Lantz's Universal Studio, with Steve Bosustow's UPA studio, and with the Bob Lawrence Studio in N.Y.*

·READING A SOUND TRACK·

Are you an animation buff? Here are a few opinions scooped from a trash can of experience and observation. They are only opinions. It is not possible to write with certainty about a visual art any more than it is logical to describe writing with illustrations. Each can only serve the other as a related accessory.

Today an animation sound track is recorded on a cassette tape. This an animator can play as many times as he wishes. The track should suggest to the animator a pictorial image that he translates into coordinated drawings. Only a few years ago the tracks were recorded on phonograph discs. The cassettes, of course, are much easier to work with.

Much of animation is simply a matter of doing a job as it should be done. Maybe a scene is not more than a funny walk or a brief dance step. An animator's responsibility is to interpret a track, picking it apart mentally and then making his animation match each innuendo, each nuance with drawings that hopefully add life to a scene — even beyond the scope of the sound track.

Perhaps an important part of a track is musical. The music beat is vital to the artist. On an animator's work sheet — usually referred to as an Exposure Sheet — music beats are indicated in actual film frames. An eight (8) beat would be eight frames of film; a twelve (12) beat, twelve frames of film. It is natural to assume that an artist's plan would be to carefully accent each musical beat; however, astute animators avoid anything so mundane.

A musical beat is a marvelous thing. An animator can split it in the middle, avoid it completely, or even divide it into three or four parts as a musical composer often does. A beat is the skeleton on which an animator builds the muscle of his action. He can plan an accent to happen before, behind, or right on a beat, according to how he desires to psyche his audience.

Art Babbitt, the suave and talented savant of Animation's Golden Years, has a tantalizing way of reaching an accent a twelfth of a second late. It reminds one of a magician catching a coin or a playing card in midair at the very instant you are sure he will not get it. It is maddening, but it is good entertainment.

An experienced animator has many strings to his bow. Milt Kahl, recently retired Zeus among animators, picks up a beat with the adeptness of Sherlock Holmes pinpointing an important clue in a murder plot. To Frank Thomas, an artist with unusual musical skills, the reading of a beat came naturally and tastefully. He accomplished it with the sang froid of a fastidious gourmet putting just the proper touch of Escoffier sauce to a serving of chilled oysters. Every beat has its special character — its special importance.

Freddy Moore had a slam-bang manner of animating rough-shod through one beat, then picking up the the next beat with the caution one might use in picking up a live rattlesnake. Norm Ferguson, master of all of the elements of animation, could carry three characters through a syncopated sound track and put the right emphasis on each beat so neatly that no one could ever quite tell how it happened. His exposure sheets were more complicated than the musical score for Beethoven's 9th Symphony.

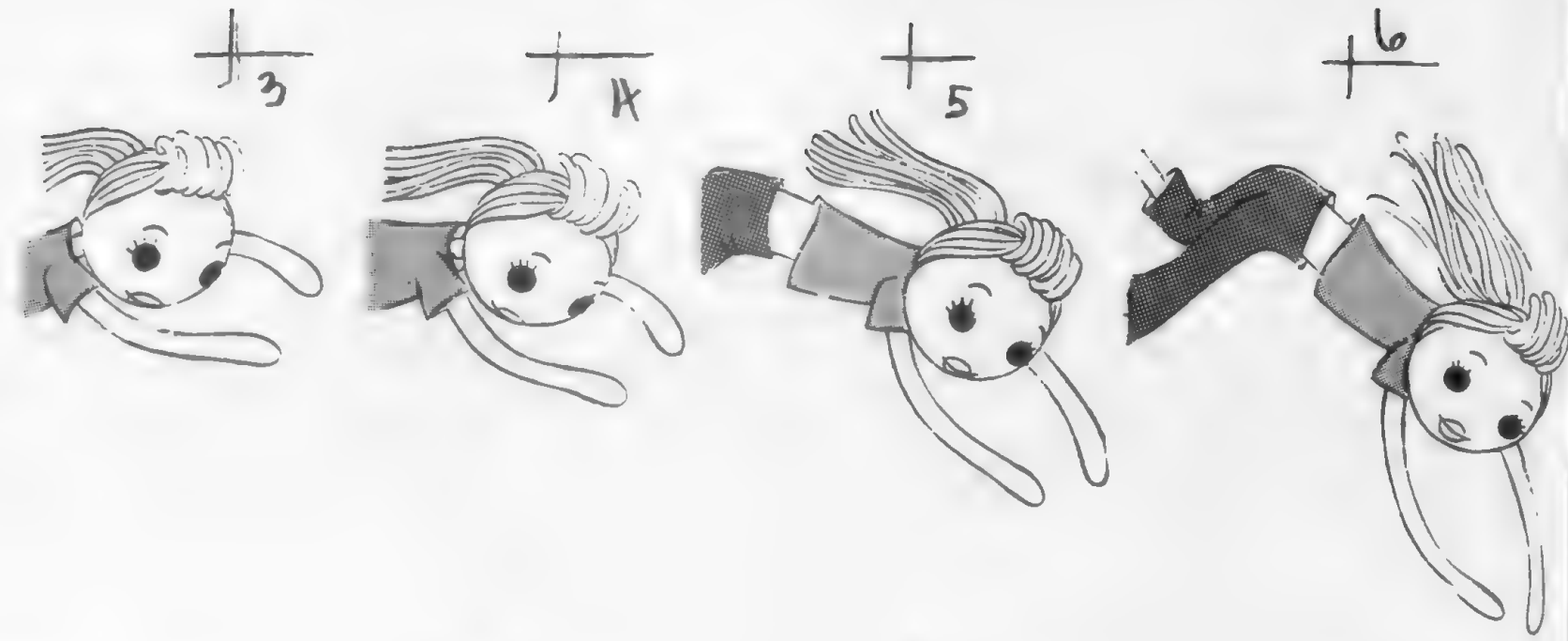
Bill Tytla was a glittering star among animators, a modern Pieter Brueghel working with living pawns, a wild Cossack riding a loco horse over the steppes of the Ukraine. He was a wizard at searching out beats or accents — a fantastic planner and plotter. Sometimes a beat is hidden away in a pile of trashy sound effects, but it is still worth searching for. Bill always found and used a hidden beat. In his hands it was delivered like a sneak punch. It added a touch of tobasco sauce to his animation.

Too often a novice hopes to accent a beat with exaggerated mouth action. Mouths can be funny, but they do little to help an accent — even with funny dialogue. A body accent, a dramatic posture, is the Thing — always. An animator may have a track that is only dialogue or recorded sound. Lacking a musical beat with which to work, he must choose from the track accents on which he can structure his animation.

There are rules on which animation is built. Interesting animation may combine two or three rules in one pattern of action. A sophisticated animator enjoys using these patterns and combinations of patterns very much, I suppose, as a football quarterback enjoys putting together play patterns he hopes will lead to a winning touchdown in a critical game.

Animation has many faces. It is not all cats chasing mice, coyotes trapping birds, stuttering woodpeckers and dull-witted bears. It has moods, music, voices, sounds and sometimes unique drawing. It is still a young art — a century younger than the newspaper cartoon.

Reading a sound-track is only one phase of animation. It is a specialized activity that helps an animator translate an idea from an oral into a visual form.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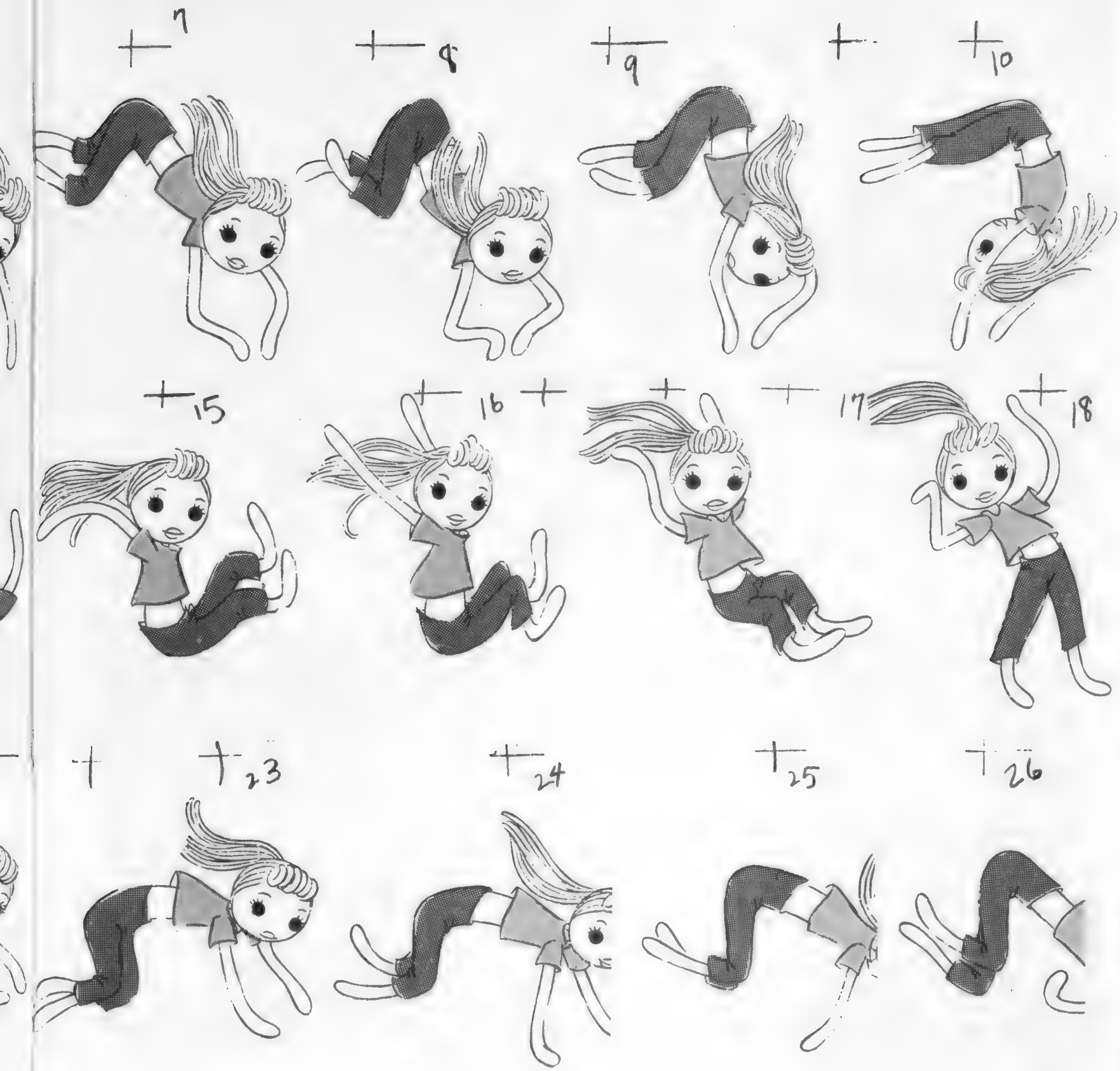
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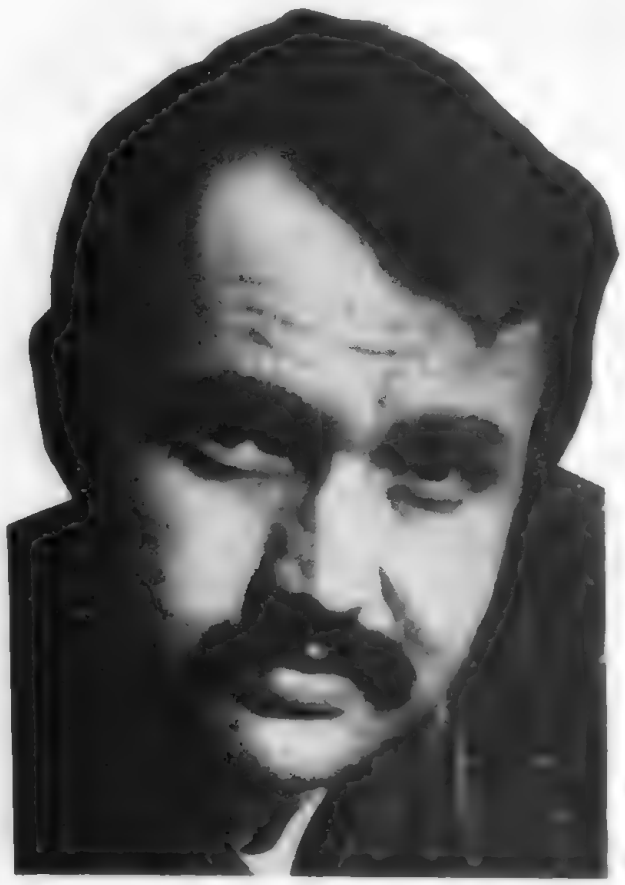
By RON GOULART

On October 3rd a very exciting innovation will be launched in newspaper comic sections with the debut of the new strip STAR HAWKS. We have asked Ron Goulart, who will be writing the feature which Gil Kane will illustrate, to talk about STAR HAWKS and how it began. In addition, Flash Fairfield, the Director of Comic Art for the Newspaper Enterprise Association, makes some interesting comments.



Written by outstanding science fiction novelist

RON GOULART

This is how I come to be writing the biggest adventure strip ever done.

Over a year ago John "Flash" Fairfield, the comics editor of the NEA syndicate, dropped in on Connecticut. I happened to be invited, by Gill Fox, to a lunch for him in Westport. During the course of that fateful gathering someone mentioned I was a fairly prominent science fiction writer. This fact became lodged in Fairfield's mind and when he returned home to Cleveland he said to his wife something along the lines of, "I met this guy named Ron Goulart up in Connecticut. Ever hear of him?" Since his wife was a librarian, it turned out she had. In fact, she informed him I was among her favorite authors. This prompted Fairfield to read some of my SF novels and then call me to outline a project he'd long had in mind. He felt the narrative strip was due for a comeback, that a science fiction adventure strip was the most likely type with which to lead off a renaissance. Furthermore, since everyone was complaining about the existing adventure strips being so small as to be suited for nothing but stories about the Teenie Weenies, NEA wanted to try a two-tier daily strip, one which would be twice the size of any other. Was I interested in inventing and writing such a feature? I was.

What Fairfield wanted was a strip which would offer interplanetary adventure, with a touch of humor. Since I'd been writing novels and stories of interplanetary adventure with a touch of humor for over a quarter of a century, I set out to construct a strip along similar lines. Let me mention at this point that, unlike some writers brought in to do strips, I'm a long time comics enthusiast (and probably the only person you'll ever encounter who's written an entire book, *The Adventurous Decade,* about the adventure strip). So I had some ideas about how a science fiction strip should be done, and a pretty fair knowledge of what had been tried in the past—from *Buck Rogers* through *Beyond Mars* and *Space Cadet.*

In many of my two dozen SF novels and hundred some stories I've been using a planet system of my own. Known as the Barnum System, it exists far beyond our own Solar System. I'm not certain how many planets are in my system, if I need a new one I create it. There was no reason why the strip shouldn't take advantage of this universe I'd built up over the years. I came up with a format involving a gigantic law and order satellite, nicknamed the Hoosegow, which orbits a planet in the Barnum System. The Hoosegow is staffed with a varied sampling of heroes, pretty girls, androids, robots, computers and gadgets. It is the job of the Interplan Law Service to police the planet.

An outline and two weeks continuity eventually went off to Fairfield and, after the usual waiting and wondering period, I was given an okay. Now we needed an artist. Fortunately an artist who

Drawn by famous comic book artist

GIL KANE

STAR HAWKS

by Gil Kane & Ron Goulart

CIVILIZATIONS HAVE A TENDENCY TO RISE... AND FALL.
AS THE CENTURIES AHEAD OF US UNFOLDED, TECHNOLOGY BROUGHT BOTH GREAT ADVANCES...
... AND GREAT DECLINES.
THIS IS A STORY ABOUT THE DISTANT FUTURE, ABOUT A HIGH POINT IN THE CYCLE... WHEN EARTH HAS EXPLORED AND COLONIZED THE FAR PLANETS.
KANE GOULART 10-3
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STAR HAWKS

by Gil Kane & Ron Goulart

BEYOND OUR OWN PLANET SYSTEM ARE MANY OTHERS... IN THE FAR BARNUM SYSTEM EACH PLANET IS ORBITED BY A HUGE INTERPLANETARY LAW SERVICE SATELLITE.
THE ILS AGENTS, NICKNAMED STAR HAWKS, BRING LAW AND ORDER TO PLANETS LIKE ESMERALDA...
...OFTEN AGAINST GREAT ODDS.
MAYBE WE OUGHT TO RETREAT, CHAVEZ.
RETREAT? I THOUGHT WE WERE WINNING, REX.
KANE GOULART 10-4
© 1977 by NEA, Inc

STAR HAWKS

by Gil Kane & Ron Goulart

A LONG WAY FROM HERE, A LONG TIME FROM NOW...IN A PLANET SYSTEM NOT OUR OWN.
NO MORE VISIONS... DON'T WANT TO KNOW THE FUTURE. MAYBE I CAN HIDE HERE SAFELY...
I... I SEE SOMEONE COMING FOR ME! A MAN WITH NO HAND ...
I'VE GOT TO RUN AGAIN!
TWO HOURS LATER...
SHE'S NOT HERE... WE'RE TOO LATE, RAKER.
OKAY, WE LOST HER...
...BUT ONLY FOR NOW!
KANE GOULART 10-5
© 1977 by NEA, Inc

STAR HAWKS

by Gil Kane & Ron Goulart

THEY SUSPECT THAT I KNOW... THEY'LL KEEP AFTER ME!
WE DIDN'T MISS HER BY MUCH.
BUT WE MISSED HER... AND THERE'S NOT MUCH TIME!
SHE MUST HAVE SENSED WE WERE CLOSING IN, ILKA.
SHE'S GONE FROM THAT HOVEL.
DON'T WORRY... I'LL PICK UP HER TRAIL AGAIN.
YES, I HAVE CONFIDENCE IN YOU, RAKER... I KNOW YOU'LL FIND HER AND KILL HER!
KANE GOULART 10-6
© 1977 by NEA, Inc

STAR HAWKS

by Gil Kane & Ron Goulart

ON THE DISTANT PLANET ESMERALDA, A FRIGHTENED GIRL RUNS...
GOT TO KEEP AHEAD OF THEM...GET AWAY FROM THEM ALL...
ELECT RIAN
LOOK, MATES... THERE'S A LIKELY ONE!
AH, SHE'LL FETCH A GOOD PRICE!
SPARE US A MINUTE, LASS.
NO, I HAVE TO...
...HAVE TO DO AS YOU ARE TOLD!
HOY, THERE'S A SPLENDID-LOOKING GIRL...IN NEED OF HELP, REX.
JUST ANOTHER LOCAL GIRL GETTING DRAGGED OFF BY LOCAL SLAVERS.
NONE OF OUR BUSINESS, CHAVEZ.
YOU'RE A GREAT STAR HAWK, REX, BUT YOU'VE GOT NO HEART.
KANE GOULART 10-7
© 1977 NEA, Inc.

STAR HAWKS

by Gil Kane & Ron Goulart

HOY, YOU LOUTS! THAT'S NO WAY TO TREAT SUCH A TERRIFIC-LOOKING GIRL!
SCRAM, OR...
OOMPH!
WE DON'T LIKE GUYS WHAT BUTT-IN, SKINHEAD!
WE'RE GOING TO DANCE A JIG ON YOUR COCO, BOZO!
GOT TO HELP OUT!
I KEEP TELLING CHAVEZ NOT TO MIX IN LOCAL SQUABBLES.
BOY, WHAT A HOSTILE BUNCH!
KANE GOULART 10.8
© 1977 by NEA, Inc.

STAR HAWKS

by Gil Kane & Ron Goulart

ON THE PLANET ESMERALDA, THE GIRL RUNS...
NO TIME TO STOP... MUST GET AWAY!
...WHILE STAR HAWK CHAVEZ FALLS INTO THE OCEAN.
LITTLE BALDHEAD SIMP!
THAT'S ONLY ONE MAN'S... OOPS!
REX...A CRAMP! CAN'T SWIM!
DON'T SINK FOR A MINUTE...
LOOKS LIKE YOUR SKINHEAD PAL'S GOING TO DROWN!
WHA-!
REX!
KANE GOULART 10.10
© 1977 by NEA, Inc

STAR HAWKS

by Gil Kane & Ron Goulart

STAY AFLOAT, CHAVEZ... HERE I COME!
SEE WHAT I MEANT ABOUT FOOLING AROUND WITH LOCAL CRIMES? THAT'S NOT OUR JURISDICTION.
Y-YEAH, BUT WHO CAN STAND BY AND LET A GANG OF SLAVERS GRAB A TERRIFIC LOOKING GIRL WHO...
...HEY!
NO SLAVERS.
...AND NO GIRL.
I KNOW WHAT I HAVE TO DO...IF THERE'S TIME!
KANE GOULART 10-11
© 1977 by NEA Inc.

could depict the kind of future worlds I had in mind happened to be a friend and neighbor of mine. I asked him if he'd like to try a strip and he said he very definitely would. So Gil Kane signed on. Now all he and I had to do was come up with six sample weeks, daily and Sunday.

Although this is Gil's first full-fledged newspaper strip, he's one of the best known adventure artists in the country. Among his most enthusiastic admirers are the millions of readers of the Marvel Comics line, who feel about him the way librarians feel about me. Gil's dynamic covers grace a good many of each month's Marvel output of magazines. And inside the comic books he's done Spiderman, Conan, Warlock and the current fast-selling John Carter of Mars. During an earlier stint at DC Gil drew such reknowned superpersons as Green Lantern, the Flash and Batman. More important, from my point of view, he's done a good deal of science fiction features as well. Gil's a hard core SF fan and still reads a good deal of the stuff. With a science fiction strip it helps to have an artist who really knows what's going on in the field.

We soon realized, as we kicked around ideas for *Star Hawks,* that because of its unique size our strip had to have a look of its own. What we're providing is the equivalent of a full comic book page everyday. Gil decided, as you can see, not to pile two dailies atop each other but to break up his space in much more effective ways. You'll notice also the balloons don't always float at the top of the panels. They are spotted wherever they're needed to emphasize a point or an action.

We believe we've come up with a strip which is firmly in the tradition of the adventure strips which so stimulated us in our own youth. But it's very much a strip of the 1970s, a look at the future from the viewpoint of now. During the past few years science fiction has become the enthusiasm of an ever-increasing number of people. You're no longer surprised to find SF books on the bestseller lists, to see immense boxoffice lines for the latest SF movie. One reason is the basic props and premises of the genre are now familiar to almost everybody. This means a new science fiction strip has to be aimed at a much more sophisticated audience, which is okay by us. In *Star Hawks,* while we've strived to get that sense of wonder which made Sundays with Flash Gordon such fun, we've also seen to it our characters are not the "Gee whiz, Brick!" types who were so long associated with mass market science fiction. We're able to use concepts, from psionics to bionics, which would have baffled even Dr. Huer but which today's readers take in their stride. Let me hasten to add, as one who barely got through high school physics alive, ours will not be a heavy-science strip. It is first and foremost an adventure strip, but we'll be doing things which up to now have happened in science fiction movies and TV shows but not on the comic pages.

The samples of *Star Hawks* you see on these pages represent our maiden voyage into space. Gil and I hope to be out there for at least an eon or so.

●

We're enthusiastic about being able to report an exciting innovation in the strip field, during a period when editors haven't been receptive to the continuity-type feature! Recently we asked FLASH FAIRFIELD, the Director of Comic Art for the Newspaper Enterprise Association which is launching STAR HAWKS this coming October 3rd, *how it all came about. Here's what he told us: Around June of 1976 in the NEA office* we began talking about wanting to do a strip reminiscent of the Star Trek type of thing, but one that would be more true to life. I figured that everybody envisioned the future as it was depicted in that long-running series, but that it would never work out that way — knowing as we do about computer failures with everything going haywire, strikes, and so on. Well, some time later I happened to be having lunch with Gil Kane and some of his friends and Ron Goulart, the science-fiction writer, was part of the group. At one point Gill Fox asked Mel Casson to tell me about an *idea Mel had, and it turned out to be one which I* had just mentioned myself a couple of nights before — namely the double-truck format which your readers will see in the STAR HAWKS strips you're including with this story.

When I got back to Cleveland, I found that Marianne had just read a book which one of her library friends in San Francisco had sent her with the excited recommendation that, "You've *got* to read it — it's the funniest book I've ever read!" It was 'The Tin Angel' by Ron Goulart. I told her, "I'll read it — and oh — by the way — I had lunch with him the other day." She was really impressed and said he'd be the perfect one to write this strip we'd been talking about. I did read the book and said to myself, "Man — Goulart's been writing this stuff for years and here I thought I had an original idea about how the future will be goofing up from time to time."

So we got in touch with Ron who in turn made contact with Gil Kane — an artist for whom he had great respect. I still think it's amazing that we found just the writer to do the type of thing we'd been planning, and that we discovered *he'd* been doing it for years!

Basically, we felt that continuity strips would never make it the way they've been presented in recent years — they just don't have enough space. But with the success of TV specials such as 'Roots', 'Rich Man, Poor Man', and so on, we figured we could get back into the comic sections and demand more space. If we got more room in which to operate, then we could show newspaper editors how exciting a continuity could be if it had this extra space, and could demonstrate to them that readers would be receptive to the idea. I think it will prove itself out, and I'm sure all the serious illustrators in the comics field will be delighted. ●

STAR HAWKS **by Gil Kane & Ron Goulart**

IN AN ALLEY IN ONE OF THE SLEAZIER SECTORS OF EMPIRE 6...
CANINE ROBOT AGENT SNIFFER IS ON THE JOB! NOW TO CONTACT STARHAWKS JAXAN AND CHAVEZ... THOSE IDIOTS.
ROBOTS DO A BETTER JOB FOR THE INTERPLAN LAW SERVICE... AND YOU DON'T HAVE TO DIG THEM OUT OF LOW DIVES.
SAY, BERT! THERE'S A HIGH-CLASS MUTT!
RIGHT YOU ARE, NOEL. LET'S GRAB HIM TO SELL.
C'MERE, POOCH!
HOP INTO THIS BLINKING SACK!
BUZZ OFF, YOU LOP-EARED TWITS!
GEEZE, WHAT A PESTHOLE THIS IS.
KANE GOULART 10-12
© 1977 by NEA, Inc

Sketch by Russell Patterson

BY

Phil Love

When I was a struggling, getting-nowhere young cartoonist, one of my idols was Roy Crane, then drawing *Wash Tubbs* for NEA. My admiration increased greatly as Roy gradually changed the comical Tubbs strip into the first adventure strip, *Capt. Easy*. This is why — or, at least, one reason why — his next strip, *Buz Sawyer*, was the only comic I ever bought sight unseen in all my years as feature editor of the Washington *Star*.

Another reason requires a bit of explanation. Roy had switched from NEA to King Features, which was owned by William Randolph Hearst, and the agreement called for the creation of a new adventure strip. When Eleanor (Cissy) Patterson acquired the Washington *Herald* and *Times* from Hearst, the deal included the assurance that she would have first refusal on all new King features.

But the King salesman who covered Washington, Bernie Behrman, disliked Cissy's "snooty attitude" and circumvented the agreement whenever he could. In this instance, he simply got me on the phone, told me about the new strip, and said:

"All you've got to do is say right now that you'll take it. Soon as samples are ready I'll have to offer them to Cissy, and she's almost certain to buy it. It's great! You buy now and I'll tell her you heard about it somehow and insisted on buying it sight unseen."

Buz Sawyer stayed in the *Star* until just a few months before Roy's recent death at 75. His name still appears on it, but he had stopped drawing it sometime ago.

Although I chatted with Roy several times over the years, for some reason I never told him how the *Star* got Buz until the last time I saw him. This was at a Newspaper Comics Council meeting two or three years ago.

"Thanks," he said, "but Bernie Behrman told me about it years ago. He said it was the only time to his knowledge that any editor ever bought a new comic without seeing samples."

BERNIE BEHRMAN WAS ONE of several old-time salesmen who made it a practice to call on editors several times a year whether they had anything new to offer or not. I, for one, always looked forward to his visits. Not only was he a personable fellow; he was loaded with gossip of the syndicate business and from all the other newspapers he called on.

One of Bernie's greatest joys was what he called "getting ahead of Cissy." He regarded it as a game, and it went like this:

In order to exercise her "first refusal" rights, Cissy had to decide whether she wanted a new feature within 24 hours after being shown samples. Bernie never offered her anything in person; she might have bought it. He preferred to deal with her by mail, as she sometimes didn't look at her mail for days. So Bernie would phone me and say:

"I'm mailing you and Cissy samples of a new comic. If she doesn't order by day after tomorrow and you want it, it's yours. Just let me know so that when her deadline passes, I'll know what to do."

Thus the *Star* acquired *Beetle Bailey* and many other fine King features.

ANOTHER OF MY IDOLS who passed on recently was Russell Patterson. I first met him in the mid-1920s, when I was trying to be a cartoonist and writing a column for *Cartoons and Movies* magazine. The last time I saw him was in the KFS suite at the Wadorf-Astoria after a Banshees luncheon. I had seen him many times over the years and always found him the same — charming.

In the '20s, Russell was drawing for *College* Humor, the old *Life* and *Judge*, *Cosmopolitan* and other leading magazines and was one of the two favorite cartoonists of the "young sophisticates." (The other was John Held, Jr.) He was also the author of the Russell Patterson School of Humorous Illustration, conducted by the Meyer Both Co. of Chicago. Russell had but recently moved to New York from Chicago and occupied an elegant studio apartment on Central Park South. I lived in Baltimore.

I wrote to Russell, asking for an interview. The reply came from his brother Tommy, his agent, setting a date and time. Tommy had charge of all Russell's business affairs and was agent for several other famous artists besides.

I don't remember anything about the interview now except that I was thrilled beyond description, and on the train back to Baltimore I found myself with two of his originals (from *Life*) and a copy of his correspondence course. I still have the originals but foolishly lent the correspondence course to a young art student who has never been heard from since. A slow learner, I guess.

I didn't see Russell again for at least 30 years.

phil love

To my surprise, he recognized me instantly and recalled our interview in detail. "I'll never forget how scared you looked," he said.

"And," I responded, "I'll never forget how scared I was."

For a good many years the woods were filled with Russell Patterson imitators, and a few are still around. I used to wonder if this was because so many RP correspondence courses were sold or because the imitators were copying his works in various magazines. (The school didn't last very long.) I also wondered if one of the imitators had stolen my course.

Well, it wasn't the only correspondence course I'd been conned out of. When I was about 11, my father bought me the Landon course, which was excellent, in my opinion.

When I was 17 and selling cartoons to several magazines, a would-be-cartoonist about 14 interviewed me for his school newspaper. For some reason I showed him my Landon course, and he asked to borrow it, promising to return it in a month. He seemed such a nice, clean-cut boy, and so earnest about becoming a cartoonist, that I let him have it.

That was the last I ever saw of him or the course, but I've never forgotten him.

Sometime in the late 1930s or early 1940s, when he became a syndicated cartoonist, I wrote and reminded him of the incident and asked him please to return my course; he replied coldly that I had him confused with someone else.

But I wasn't confused then and I'm not confused now. He's still being syndicated and you'd be shocked to learn his name.

AS YOU MAY KNOW, the two terms of Alfred *(Kerry Drake)* Andriola as chairman of the Newspaper Comics Council were completed sometime ago, and they were most effective. The council presented him with a "memory book" of tributes, but I missed the deadline because of illness. Now I want to say — for all the world to see — that Alfred is admired and respected by everyone I know and will always be one of my favorite people. So there, Alfred — put that in your memory book!

Incidentally, don't think you're ingratiating yourself with Alfred by calling him Al. He prefers Alfred.

Another famous cartoonist who disliked nicknames or diminutives was Russell Patterson. On the other hand, if you were to call Al *(Mutt and Jeff)* Smith Alfred, he wouldn't like it any better than Jimmy Carter likes being called James.

JUST WHEN I THOUGHT I'd heard the last of the Robert Colberts and their devious methods of obtaining autographs and original cartoons, this letter came from Jack Ziegler of New Milford, Conn.:

"I received the enclosed letter about a week ago, several days after reading your column about Bill Hoest being ripped off by the Colberts of Philadelphia. I probably wouldn't have even thought about it being a fake if it hadn't been for your column.

"The writer hits all the usual sticky Colbert bases, e.g., 'my uncle knows you,' a birthday coming up, 'please send a free drawing,' the implication that he's an orphan.

"Because I was so suspicious, I brought the letter with me when I went into New York just to see if anyone had received anything similar. It turns out that Sam Gross got one a year or two ago — and so did George Booth. The names on their letters were the same, Shanis and Whitebook. I daresay there are a number of other cartoonists out there who have gotten similar letters. Elkins Park is a suburb of Philadelphia and, on calling information, I found out that there is a Whitebrook at this address. I assume it's a close friend or relative of the Colberts.

"In any case, I thought you might want to put these two new names into your column."

Accompanying Jack's letter was a copy of the following, written on the letterhead of one J.H. Whitebrook of Elkins Park:

"Please, please don't be too busy to do it. My uncle knows you, and he says you're great. I like to do cartoons but I'm not so good.

"Will you please write me a letter for my birthday and tell me what to study to draw and be like you? I put your cartoons on my wall. How could I get a *real* one? Grandma said if I could get one she would have it *framed* for my birthday. She's great! So are you, Mr. Ziegler.

"Thank you very much.

"Your friend, HAL SHANIS.

"Please write it to me in care of grandma Whitebrook. Thank you some more."

Is there no limit to these people's trickery? ●

This photo of C. N. Landon was sent to us through the courtesy of Jack Morgan of Lincoln, Nebraska.

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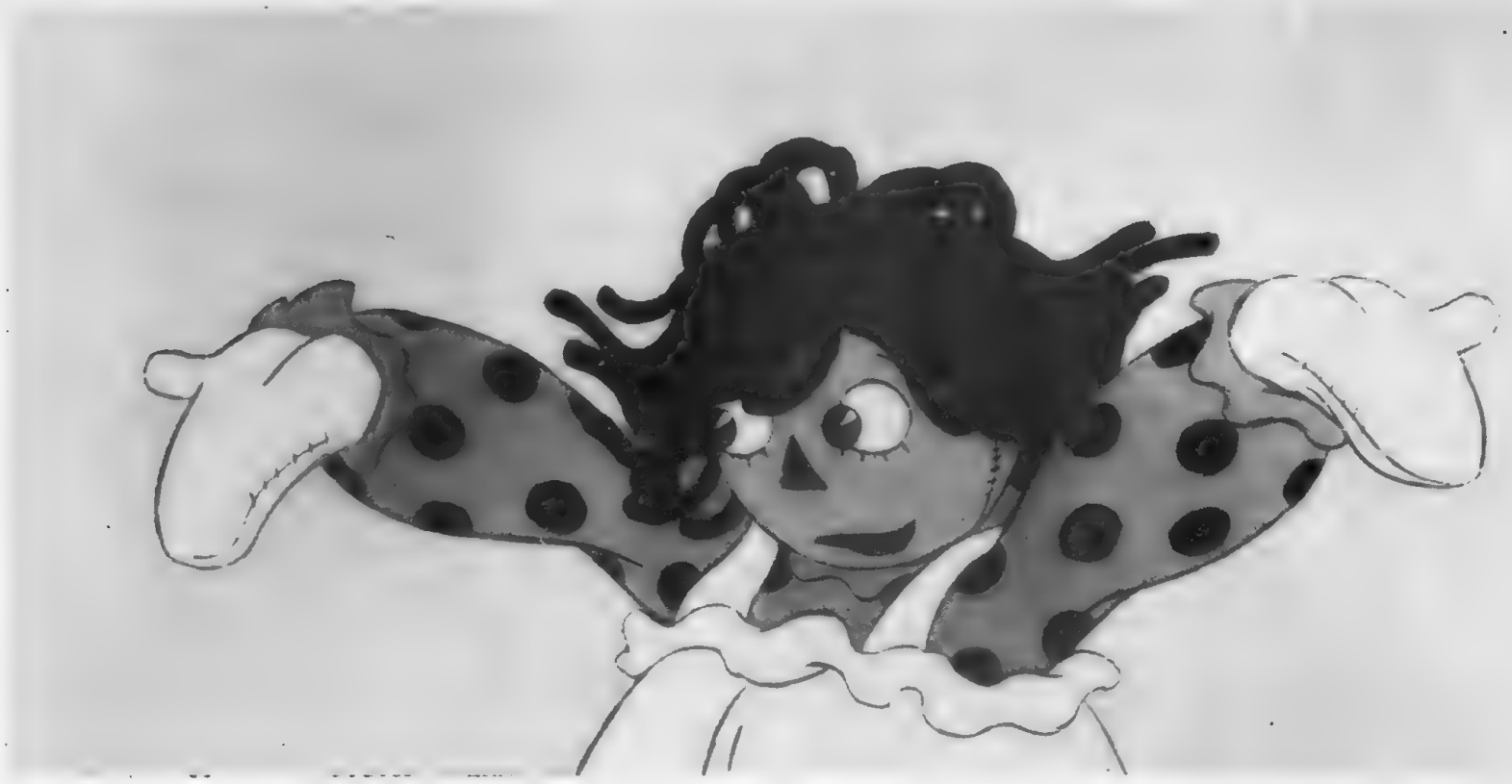

Photo by Catharine Bushnell

A simple cel

COLLECTOR'S ITEM

A very exciting opportunity for collectors of art is being made possible through the direction of H. Michael Sisson of ITT Publishing, with the help and cooperation of the Bobbs-Merrill Company. We're referring, of course, to the fact that all of the materials from the new full-length animated film, Raggedy Ann & Andy, which we featured in Issue # 33 of our magazine, will be offered for sale to the public through various channels which Michael Sisson mentions in the following tape which he recorded especially for our readers. A few words about his career will indicate in what capable hands this project rests: He was originally a commercial artist in the days before the whole business of art directors and specialists became popular. After graduating from art school in Boston, he got a job in the art room of the Boston Morning Post where he did everything from diamond rings to plumbing, including the ad layouts. Later he was in the Post's promotion department, and from there went to G.E., designing the plant newspaper. After 4 years in WW II, he returned to freelancing and worked for various-size agencies in Boston, Miami, Chicago and New York. Eventually he became art director-producer for TV commercials and handled many print campaigns during which he gained a great deal of respect for illustrators, animators and designers. Just before he became Associate Producer for the Raggedy Ann & Andy film, he spent 5 years at Playboy Magazine as executive assistant to Arthur Paul, the Art Director for the magazine and the V.P. of the corporation. In this capacity, Sisson dealt with illustrators, from all over the world, who were commissioned to do the magazine art. He also handled the Playboy art show, 'Beyond Illustration', which traveled for 3 years throughout Europe, the Orient, and the U.S. to major art museums. It was then that he joined Richard Williams, and Raggedy Ann & Andy.

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Photo by Catharine Bushnell

A complex cel

Photo by Catharine Bushnell

RAGGEDY ANN & ANDY

By Michael Sisson

Long before the 'Raggedy Ann & Andy' animated film was completed, it became obvious to me that the art work being done, the quality of the animation, the use of color, and so on, would mean a great deal to collectors. This was the first time that anybody had done a full-length feature in Panavision, which meant a much larger cel than normal, and I realized that the art work—drawings, cels, storyboards—would have great value not only for aficionados but also for people who were just attracted by excellent quality art. Disney art has been available to collectors through galleries for some years now but there is a difference in the approach that we are taking. Disney art is currently available through about 50 galleries around the U.S., and single-figure and multiple-figure cels are selling in the $ 90 to $ 120 range. At times these are matted and on other occasions matted and framed. Incidentally, there are a few highly specialized galleries that deal primarily with animation art—there is one in Carmel, California and another in Cedar Rapids, Iowa. Both of these galleries, in addition to handling the Disney cels, offer cels from other animation studios such as the Chuck Jones studio and DePatie-Freleng. Not only full-length feature film animation but TV animation as well are handled by galleries such as these.

But nobody to date has made available to the general public all of the art and the backgrounds, the storyboards and the layouts—all of the memorabilia created in the course of making a full-length animated feature—and this we are now doing. We are operating on 3 levels and the first one is in the mass market. These are the people who would like to own a cel from 'Raggedy Ann

Photo by Catharine Bushnell

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Photo by Catharine Bushnell

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& Andy' primarily because it's from the film, is attractive, and would be a great thing to have in a child's room or in a playroom. These cels are being sold through department stores, they're matted, certified, shrink-wrapped, and they will retail at 2 price levels—$ 20 for a single-character cel (what we call a simple cel), and $ 35 for a multiple-character (or complex) cel. In both cases the cel is mounted against a black background. Now because most people buying cels in this price category don't really understand much about the art of animation, we have designed a traveling exhibit that explains the art as exemplified by 'Raggedy Ann & Andy'.

A great deal of interest on the part of major department stores has already been expressed and Marshall Field & Company in Chicago is participating in the program and selling the cels. Discussions with a number of other stores are progressing nicely and we expect to have everything firmed up by sometime in September. One company is talking about a major promotion in all 14 of its stores, tying our exhibit in with the recent John Canemaker book, 'The Animated Raggedy Ann & Andy', and on another book covering the narrative of the film, as well as with a number of other pertinent pieces of art and allied material. They will also be showing the film in conjunction with the promotion and we'll try to arrange to have some of the animators present for the openings in various stores.

On a second level we're planning to carry the selling of animation materials farther than anyone else has done previously and will be offering them through major art galleries. As an example of this, let me tell you what we're doing for this particular market. We have about 800 or 900 superbly-done watercolor backgrounds of the various scenes in the picture, primarily done by Sue Butterworth. She did 60 to 70% of them, and the rest were done by additional artists who worked with her in the latter months of the production. I realized that if we sold one of these original watercolor backgrounds with a set of cels in front of it, that we would eventually run out of backgrounds, and that a great deal of the meaning of a scene would be lost if the subsequent cels offered for sale had no background behind them. So after a great deal of research, I found a photo lab that is capable of giving us a photographic reproduction of a background drawing that is so close to the original that Sue Butterworth herself was hard put to it to tell which drawing was an original and which was the photographic background. Cels offered to the public in this way, as well as the matching cleanup drawings, will be sold through galleries all over the U.S. As I mentioned earlier, the cels from 'Raggedy Ann & Andy' are considerably larger than any animation cels that have been available heretofore—since the individual Panavision cel

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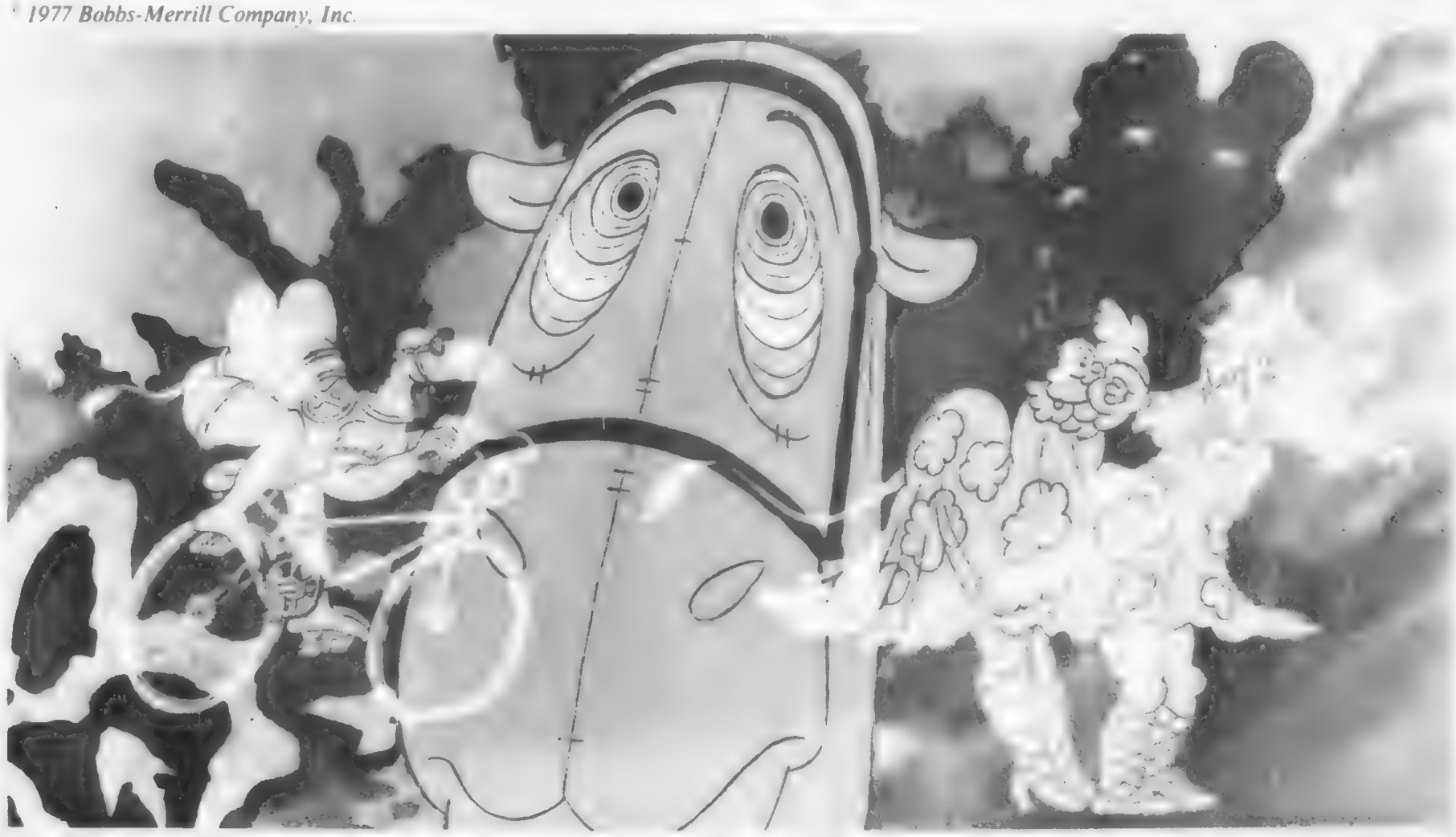

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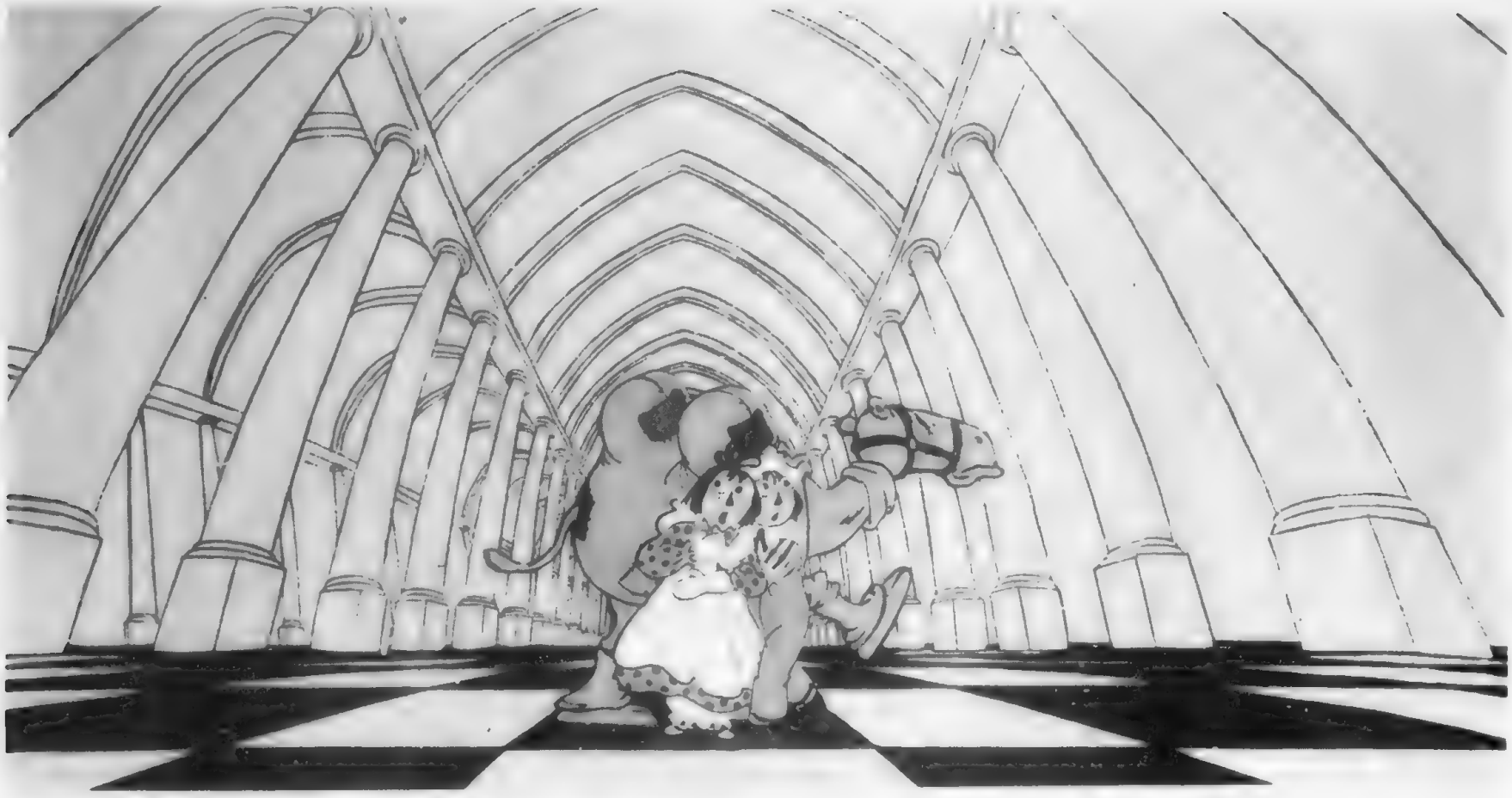

Photo by Catharine Bushnell

Photo by Catharine Bushnell

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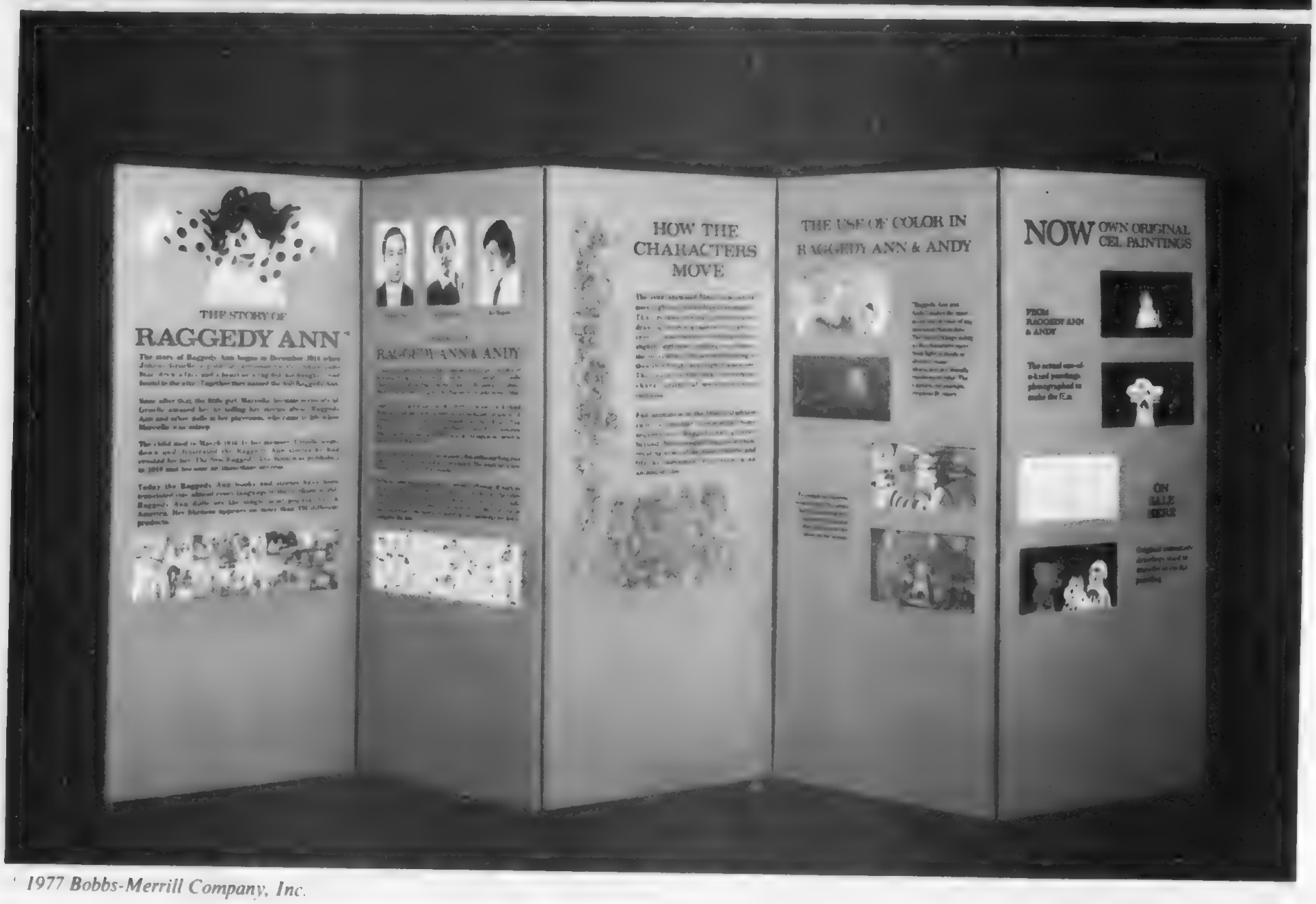
THE STORY OF
RAGGEDY ANN
RAGGEDY ANN & ANDY
HOW THE CHARACTERS MOVE
THE USE OF COLOR IN RAGGEDY ANN & ANDY
NOW OWN ORIGINAL CEL PAINTINGS
ON SALE HERE

Photo by Catharine Bushnell

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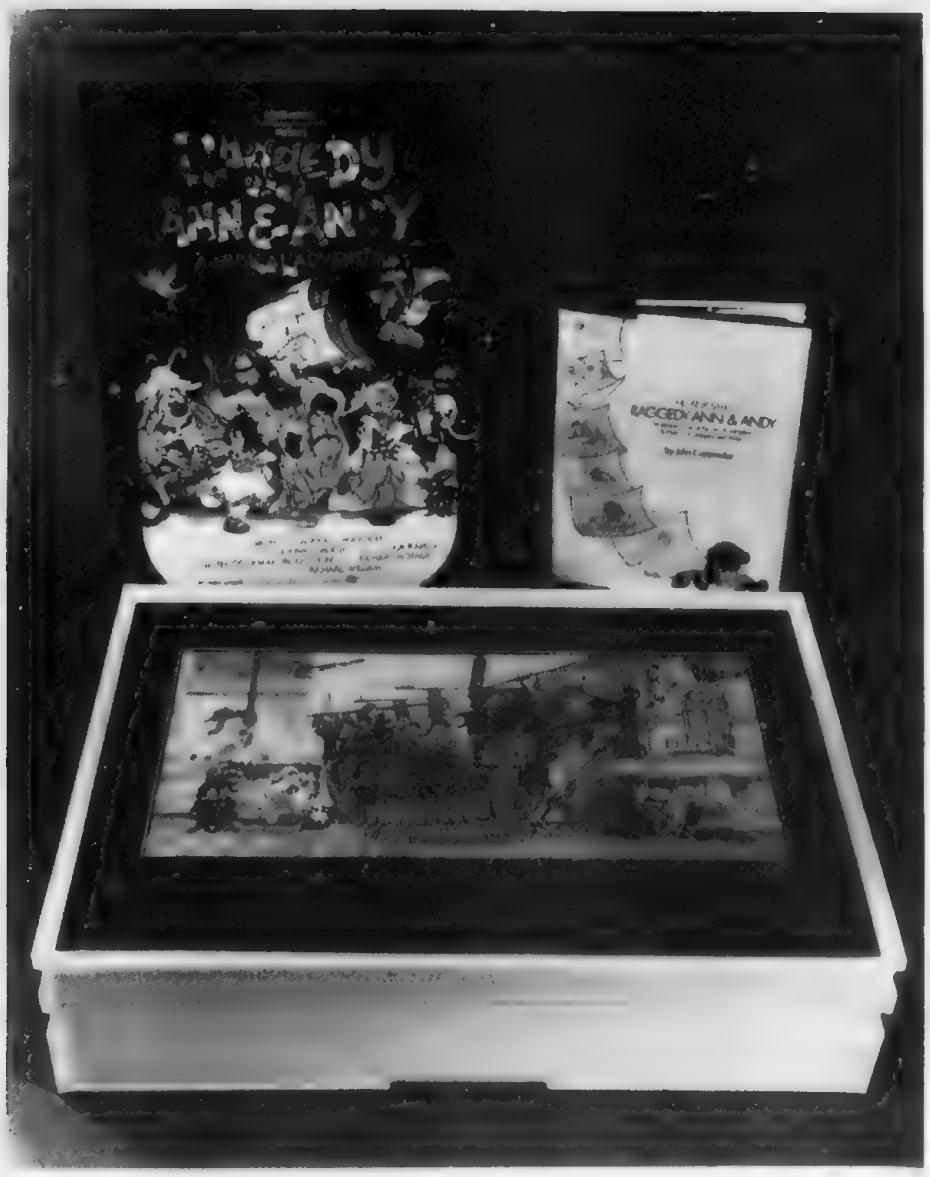

Photo by Catharine Bushnell

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measures 10½ inches by 18 inches. Anywhere from one to five levels of cels are sometimes put in front of a background, and in some cases there is an additional cutout, overlaid foreground. Because these are works of art, we are doing something new—in each case we are identifying the animator, the assistant animator, and the background artist. It seems to me that these people deserve as much credit as an artist who produces a limited edition lithograph or a painting, since in effect each cel is an individual painting.

The third level of our program is the 'Collector's Package'. This is a lucite box with a transparent top and either black or white sides, which includes 3 drawers. The top one contains 6 cels—2 cels complete with original backgrounds, 2 with photographic backgrounds, and 2 with the backgrounds painted on the cels because they're from a part of the picture in which the scenes were filmed against black. Now obviously the original background pieces are one-of-a-kind items, which means that in toto there will be about 400 of these collector's cases available. In addition to the cels themselves, there will be the matching cleanup drawings, and some additional sequential drawings from those scenes, as well as the Canemaker book, the narrative version of Raggedy Ann & Andy, a copy of the script itself, film strips taken from the film, as well as a cast album. There will also be additional memorabilia—exposure sheet, biographies of the animators, reproductions of the model sheets, and so on.

The package is so designed that when set on a coffee table, the top cel is beautifully framed. It can be stood on its side in a bookcase or it can be hung on a wall. The package affords storage for all of the Raggedy Ann & Andy material but also operates as a frame for the art itself. This limited edition unit will retail for around $ 1500. I think that collectors will appreciate the value particularly since it's obvious that all of the animation cel market has been going up in value over the years. The Disney cels from Robin Hood which sold for $ 40 to $ 60 five or six years ago, are now in the $ 90 to $ 120 category, and it's safe to assume that we can expect the value of all of our cels, from the least expensive all the way up to the collector's package, to appreciate in value over the years. I'm particularly gratified that the Bobbs-Merrill Company has been willing to take the time to make all of the materials from the film available to the public. The problem of inventory and preparation and production has taken almost six months, and no one has made this kind of effort before. We have managed to re-assemble the cels frame-by-frame, just as they were filmed by the animation camera.

Following are some interesting facts which appear on the department store display units which are shown on the opposite page.

The usual animated film or commercial uses eight or twelve-frame animation. That means a single painting or drawing is photographed for eight to twelve frames before it is changed for a slightly different painting to advance the movement. The second drawing is then shot for the next eight frames, etc. The result is the jerky movement characteristic of most television cartoons.

Full animation in the Disney tradition calls for two-frame animation. Some sequences of Raggedy Ann go even beyond that to single-frame animation, creating some of the most realistic and lifelike movement ever seen in an animated film.

In Raggedy Ann and Andy, there are many scenes where several characters are moving all at once and at different speeds. To accomplish that kind of movement within the frame requires several cels for each frame. They are sandwiched together to create a single cel for the frame.

A very complicated scene may require as many as six cels for a single frame. (Animators refer to each frame painting as a cel, regardless of how many levels or cel paintings it contains.)

Most of "Raggedy Ann and Andy" is filmed from cels of two or more levels.

To give you just an idea of the number of drawings and cels used for "Raggedy Ann and Andy," consider this:

The film is 86 minutes long. It contains 8 minutes live action, and 78 minutes of animation. Each minute of running time takes 90 feet of film, and each foot of film has 16 frames. The total number of animated frames is 112,320!

Because most of the film is shot in one and two-frame animation, it took approximately 85,000 cel paintings to complete the film. In addition, most of those cels contain two or more levels. The actual number of separate drawings and paintings created for the film is more than 240,000!

THE USE OF COLOR IN "RAGGEDY ANN AND ANDY"

"Raggedy Ann and Andy" makes the most lavish use of color of any animated film to date. The colors change subtly as the characters move from light to shade or shadow. Some characters are literally rainbows of color. The Captain, for example, requires 21 colors.

To complicate matters even further, the colors have to be changed at each cel level so that they will appear the same on the screen. ●

NATIONAL CARTOONISTS SOCIETY

BURNE HOGARTH

As we mentioned in Issue No. 34, the NATIONAL CARTOONISTS SOCIETY and CARTOONIST PROfiles are collaborating on an exciting project which will bring important information to our pages in each issue.
In our most recent issue BURNE HOGARTH, the President of the National Cartoonists Society, talked about pictorial fiction and of the importance of this form of art for all of us. In this second article he speaks about humor and what it is.

I think it would be useful to speak about humor in this second article because too little is understood about it and, as a result, there are many failures in creating comic strips and cartoons of various kinds.

Humor has a very old history, going all the way back to the writings of Plato and Aristotle on the subject. Many in the Roman and in the Renaissance worlds also wrote about humor, as did a number of people such as the French philosopher, Henri Bergson, George Meredith, Charles Darwin, Sigmund Freud, Max Eastman and Louis Untermeyer, in more recent times. But the answers still aren't all there so I'm going to attempt my own special approach to the subject of humor.

I believe that humor is based on what I would call a 'buildup of tension'. Everybody feels tension at some time or other. There are tensions which develop out of anxiety — for some reason or other we feel uncertain about ourselves in relation to some event or experience. Frustration, failure, despair, hopelessness — all of these words suggest that the person experiencing them is building up tension in relation to some of the various social, cultural and economic factors that control our lives. When this tension becomes extreme, the person suffering from it feels like a misfit — he's no longer part of the 'in-group' — he's on the outside. When something occurs which suddenly reduces this tension, then humor occurs.

For instance, let's say you're walking along the street, confident that you have the money in your pocket to pay your landlord. But suddenly you search every pocket and discover that you don't have it. Immediately tension builds up and all kinds of feelings cross your mind — fear that you're going to be thrown out of your apartment, that you'll be disgraced, etc. However, you then feel a hole in your pocket and the money lands at your feet! This discovery triggers a feeling of well-being, a collapse of the tension you've felt, and an instantaneous surging of laughter. This is humor in the broad aspect of good feeling. It's not just laughing at something which appears funny. When the tension we've been talking about has suddenly dispelled, we feel good again and know we're part of the 'in-group'. This, as I see it, is the mechanism of humor.

Here's another example: A student is looking for his name on a list of people who are to be admitted to a certain college. He doesn't find his name and turns away, dejected. Then suddenly someone says, "Oh, there it is!" He realizes that he has just overlooked his name, and when this magical disappearance of tension occurs, he yells to the sky! This is an example of humor in the sense I'm speaking of. It follows, then, that in creating humor we can set up situations which will produce the same effects.

I call these 'fictive' (not fictitious) situations.

Plato

They bear a close relationship to the *real*, but they are not. They tend to fit vast numbers of people who know such situations by their identification and similarity to their own experiences.

I think there are five broad categories of fictive humor. The first of these is Comedy. This deals with the foibles of human personality, with character, behavior, insight, with cultural distinctions on a purely individual basis. It pertains to how we approach the world at large in our particular circle of life, and to how we respond to it. And thus comedy humor arises when our eccentricities develop. One aspect of comedy has to do with how it reveals personality. A wife says to her husband who seems to be acting peculiarly, "Why must you be a non-conformist — like everybody else?" The first part of this question suggests a buildup of tension because the husband is different from everybody else, and then the phrase 'like everybody else' dispels it and we have humor. Another example of how comedy reveals personality might have to do with a couple of guys who've been drinking all night. One says, "You suppose I'm under the alfluence of incohol but I'm not as drunk as most thinkle peep!" This comment is much better than a description of his inebriated actions.

The second category of humor is far different — slapstick or buffoonery or burlesque, dealing with physical traits, rather than with personality or character traits such as we dealt with in the first category of humor. Charlie Chaplin's work

was an example of both of these categories. His physical traits were so enormously effective that he didn't have to do anything but turn the feet outward, shuffle off in a stilted manner, twirl a cane, and you knew it was Chaplin. But the moment he acted in a way that showed him to be the unhappy bum, the outcast from the world, he was expressing the personality and character aspect of humor.

In this second category of humor — burlesque — we're dealing with the contrast between the monstrous, the awkward, the outlandish, the extravagant; and the elegant, the polished, the poised and conventional appearances of people. The bizarre look contrasted with the accepted look — this is slapstick.

Take the case of the famous French pantomimist, Marcel Marceau. By means of his extraordinary physical dexterity, he's able to lean over at an impossible angle with his elbow supposedly resting on an invisible mantel. Tension builds up in his audience which says to itself, "It isn't possible." But Marceau carries this bit off so well that the audience is relieved, the tension is dispelled and again we have humor.

Ray Bolger could dance like a dream but he also did a drunk routine. At one moment he would seem to be about to take a tumble, but

Sigmund Freud

then he would recover magically with much elegance and poise. He constantly contrasted bizarre physical aspects with normal ones.

I guess probably the most famous example of physical-trait humor was the cartoon showing two ski tracks which separate, with one going on each side of an obstructing tree, and then coming together again below the tree. The reader could picture the skier about to be smashed to bits, but was suddenly relieved to find that he was equal to the task.

My third category of humor is 'Wit,' which has to do with verbal play between the correct and the incorrect use of language. Puns fall in this category. Somebody jumps up from his desk in an office and says to a co-worker, "Let's step out to lunge." Parody is another aspect of wit, in which some one 'takes off' another person's manner of speaking, for instance. When the late Alexander Woollcott wrote, "Into the room came the man", he was imitating the stylistic type of expression exemplified by the Time Magazine kind of writing. Many people have parodied Nixon's "Let me make it perfectly crystal clear" in the same manner.

Lampooning, involving scoffing, denigrating, and mockery, is a characteristic of Wit. Sarcasm is a destructive aspect of wit — irony is an effective kind of ridicule, using verbal matter. All of these have a disrespectful kind of connotation.

Freud gave an example of the play of wit, when he wrote about a bum meeting a fellow bum and pretending to be a friend of a Rothschild. He tells his friend, "We're such good buddies that he treats me quite famillionaire." Or take the case of the famous lawyer, Joseph Choate, in Westchester County. Once he was involved in a courtroom exchange with another attorney who said, "I hope that the gentlemen of the jury will not be influenced by my opponent's Chesterfieldian urbanity." At that Choate came back with, "And I hope that those gentlemen won't be misled by my opponent's Westchesterfieldian suburbanity!" If we need still another example of straight wit, here's one: One person asks another, "How do you define 'unaware'?" To which another replies, "That's the

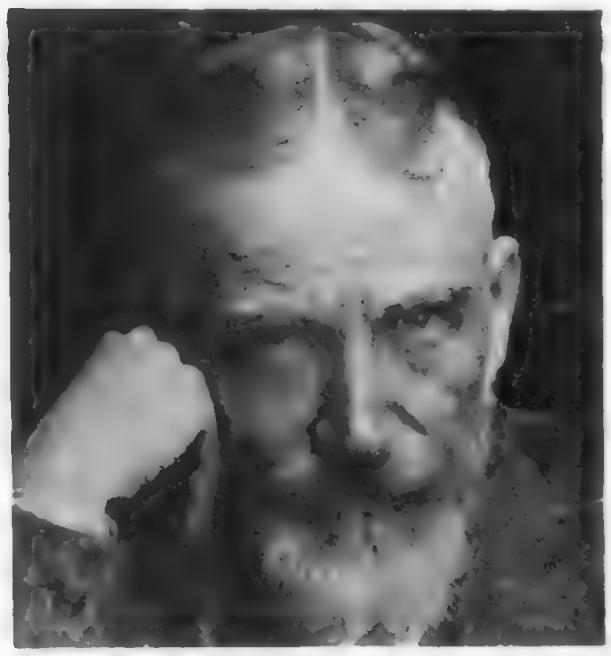
Design by Patricia de Groot in "My Father Charlie Chaplin". ©1960, Charles Chaplin, Jr., and N. & M. Rau.

last thing I take off at night." Wit is really the surprise that comes out of language.

The fourth category of humor is Caricature, with which we're all familiar in drawing. But it goes considerably beyond just depicting exaggerated physical likeness. The caricaturist for Vanity Fair, Garetto, did one of the late president of Germany, Von Hindenburg, in which he didn't even detail the face, but merely drew a German helmet with the spike on top, with a moustache beneath it, and thus he had the whole man. This and similar caricatures have been enormously effective in showing the whole personality of a person, as well as in indicating his physical characteristics.

My fifth category of humor is satire. Take the case of the famous movie producer who is anxious to get the film rights to a play that has been produced in France. One of his underlings says to him, "But you can't film that play — it's about a group of Lesbians!" The producer shoots back, "So what, we'll make them all Americans!" It's apparent that this is a satirical comment about how it is that a movie producer can override almost any problem without even understanding it — all he has to do is to play on the patriotic theme.

The word satire comes from Satyr, who was the goat man in the goat dance in the ancient Greek world. He became the *scapegoat* who was blamed for the vices and abuses of the powerful authority figures and institutions which were oppressing people. And so satire became a way of reverting to salubrity and peace of mind again, a form of put-down of oppressive authority, a way of relieving the tension caused by whatever social situation is being satirized.



George Bernard Shaw

George Bernard Shaw used satire when somebody said to him, "Youth is the most wonderful thing in the world." Shaw replied, "Yes – and isn't it a pity that it's wasted on the young." He was talking about the whole nature of our youth-oriented culture — saying something deep and philosophical, not just talking about his own experience.

Or take the case of the supercilious lecturer who has a captive audience which he thinks isn't understanding him at all. Loftily, he says, "You're all Philistines who have invaded the sacred sanctum of the intellectual world." At that point a voice from the rear of the auditorium hollers out, "And you are driving us forth with the jawbone of an ass!"

To summarize, I've talked about these different categories of humor and of how humor has so many built-in facets, but let me emphasize again that at the base of all of them are the frustration and anxiety which are finally relieved by a collapse of tension which brings us back to good feeling and good humor.

Incidentally, I'd be happy to have any additions to these thoughts of mine, or comments on them, which readers would like to make. ●

PEOPLE IN HOLIDAY MOOD. GAY MUSIC. THE EXCITEMENT OF SAILING ONLY DEEPENS BUZ'S FEELING OF LONELINESS.
THE FIRST TIME SINCE WE WERE MARRIED THAT SHE HASN'T GONE WITH ME.
REMEMBER, YOU SAID I COULD BUY US A HOUSE WHILE YOU WERE GONE, BUZ... AND I DID!
IT'S A CASTLE, CHRISTY. IT'S PERFECT.

ROY CRANE

Just as we were about to go to press with this issue, we were saddened to hear of the death on July 8th of that giant among cartoonists — Roy Crane. Because of the many pages from his scrapbooks which we've published since 1969, our readers are well aware of the great admiration we had for him and for his work.
We thought you would like to read a couple of short tributes to the man, written by Leslie Turner, and by Hank Schlensker, the two cartoonists who worked most closely with Roy over a number of years.

To say I am shocked and grieved by the death of Roy Crane is putting it mildly indeed. Since the summer of 1920 at the Academy of Fine Arts in Chicago (where we were part time bus boys at the Harmony Cafeteria around the corner on Wabash Ave for part of our meals), we've been closely associated.

He prece ded me to New York by a year, and when I arrived with a new bride in 1923 he was our only contact and frequent companion. The breaks led me into magazine illustration, while Roy landed his strip with NEA in Cleveland ... but he often visited us in New York and Westport.

In a diary I kept briefly in 1927, at Westport, is this item: "... For a ride in the car with Roy and his friend Evelyn Hatcher of San Antonio (later Ebba Crane), and after dinner we sat talking till 2:30 A.M. ... Roy telling me that he has signed another contract for two years with NEA for his strip WASH TUBBS."

I had no inkling then of the profound influence that strip would have on my future life.

I am still flattered that ten years later he was willing to trust me with the drawing of his daily and Sunday for six weeks while he rested in Europe ... having written both before he left.

This new field appealed to me so much I stayed on as his assistant for nearly six years. And he taught me all I know about the writing and drawing of the continuity strip. During those years we worked together harmoniously, with never an unpleasant episode that I can recall. He wanted my help when he left to do Buz Sawyer, but showed no rancor when I chose to inherit Captain Easy and do it on my own for NEA.

In my opinion no one man has contributed more to the origination and development of the continuity strip than Roy Crane, and he will be missed by countless fans and fellow artists for years to come.

LESLIE TURNER

There will probably be endless tributes to Roy, everyone of which he deserves. In fact I doubt if all that is said will even begin to do him the credit he deserves. In looking back at 31 years at his elbow I saw something I always marveled at. In all his love for slam-bang adventure — in all the excitement and enthusiasm that surrounded everything he did — living out each character he created — he was always a truly gentle and devoted family man with a wonderfully beautiful wife who stood with him every inch of the way.

HANK SCHLENSKER

Following is an additional tribute to Roy, written by Charlie Jean of the Orlando Sentinel Star Staff:

CARTOONIST WITH A CAPITAL C

Roy Crane, 1901-1977.

Royston Campbell Crane, son of a Texas judge, Phi Betta Kappa, newspaper reporter, roamer, dreamer, husband, father.

And Cartoonist. Capital C.

Wash Tubbs, Buz Sawyer, Roscoe Sweeney, Captain Easy. American Folklore.

The stunning garden home on Lake Jessamine south of Orlando sits silent and melancholy.

Here the breathtaking patio with its pool and waterfalls and rocks and greenery. There, not easily counted, all the awards and trophies and honors and tributes. The ones he likely treasured the most were the ones bestowed by his profession, the highest it offered, and by the Navy, highest it ever awarded a civilian.

Roy Crane, genuinely mourned. Who said it better than Ed Granberry of Winter Park, an associate for 35 years? "I just can't believe he's gone. He was one of the most lovable, one of the most remarkable people I ever met."

Crane's modesty and humor survived his fame.

When awarded a Navy medal, he responded simply, "I want to introduce Ed Granberry and Henry Schlensker, without whom there would be no Buz Sawyer and no such award as this."

Of his wit, another cartoonist said, "Roy has never been able to take his tongue out of his cheek."

The early days were hard after he introduced Wash Tubbs on April 21, 1924. He worked in a little New York office near the railroad tracks. But his heart roamed the world. "I wanted to get away. I wanted to go to the South Sea islands, but since I couldn't I sent Wash."

He came to Orlando in 1938 and never left, bewitched by the trees and lakes. Like them, he

Roy Crane and his wife Ebba, in their Orlando, Florida home.

tried to live a life simple and uncluttered. No pretensions. No unlisted telephone number. No R. Campbell Crane. Just Roy Crane.

Vice Admiral C.D. Griffin, then commander of the Seventh Fleet, once wrote him:

"Half the people of the world live in Southeast Asia. If Laos and Vietnam fall, we could well lost India, Iran, Japan, the Philippines, even Australia and New Zealand. The people in America know very little of this area. If you, Crane, can help make them aware of its importance and what's going on, you'll be doing your country a great service."

So Crane sent Navy pilot Buz Sawyer to Southeast Asia.

They succeeded so well the Kremlin screamed out in anger.

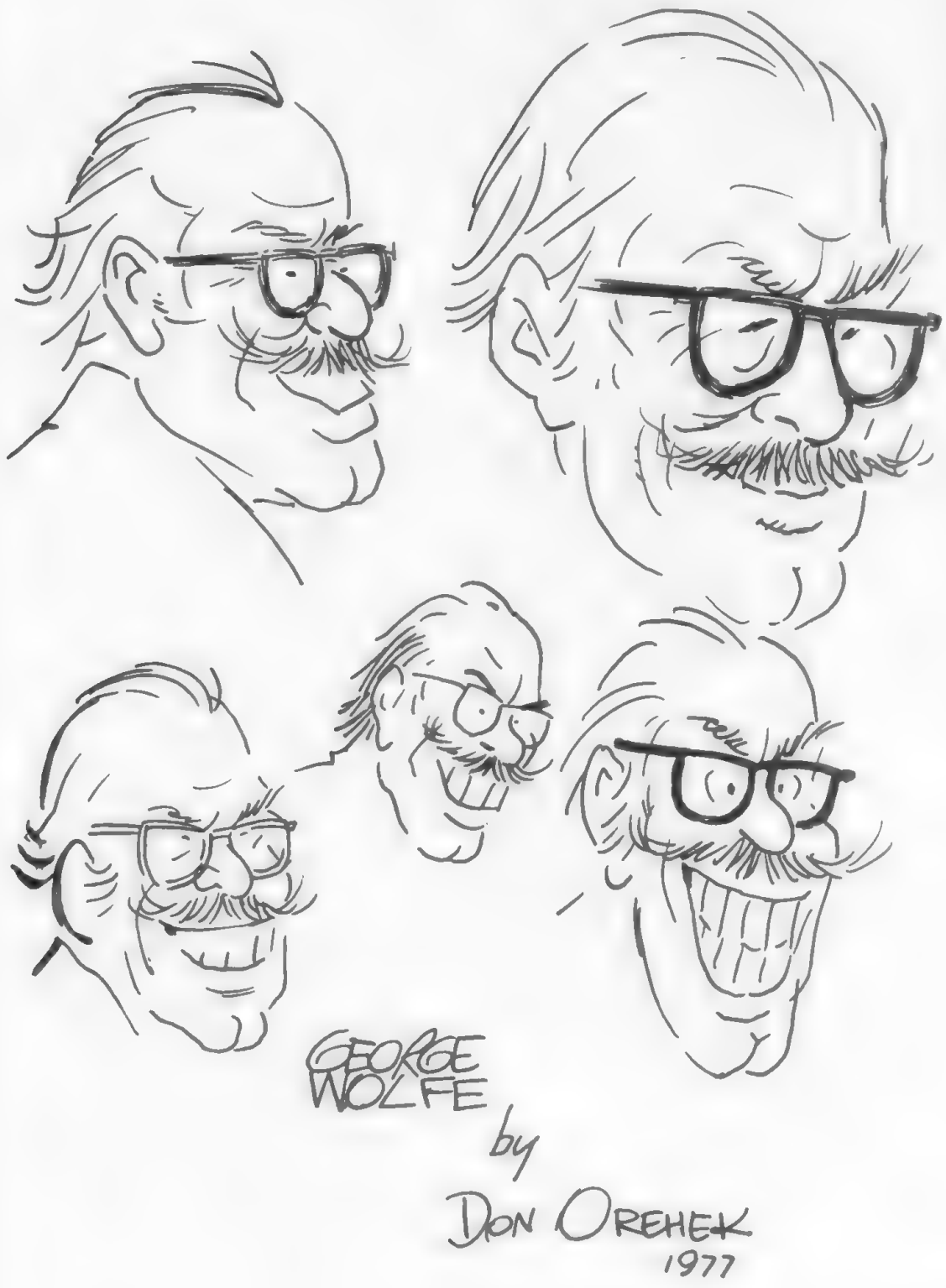
In the comic strip that ran the day Crane died, Buz Sawyer said only three words:

"Nice going, chief."

OBOY! AT LEAST WE GOT AWAY FROM HIM.
FOR THE TIME BEING, YES. BUT THIS IS A DERN SMALL ISLAND, BOZO.
AN' AFTER TRYIN' TO STEAL HIS BOAT, 'AT BABY'S GOT IT IN FOR US SURE ENOUGH NOW. GEE WIZ!
REG. U. S. PAT. OFF.
©1928, BY NEA SERVICE, INC.
I'M GETTIN' DESPERATE, GOZY. BULL DAWSON'S BEAT US AT EVERY TURN. WE GOTTA DO SUMPIN. GOTTA KEEP HIM FROM STEALIN' OUR TREASURE. BUT HOW?
DON'T ASK ME. WHAT WE NEED MOST RIGHT NOW IS A GOOD HIDING PLACE.
FIRST TIME WE'VE BEEN ON THIS SIDE OF THE ISLAND AND — HELLO! A CAVE.
SAY! THIS ISN'T BAD. GOOD AND DRY, AND EASY TO REMEMBER BECAUSE IT'S IN THIS BIG ROCK.
©1928 BY NEA SERVICE, INC. REG U S PAT. OFF.

GEORGE WOLFE

Whenever we have run into George Wolfe during the past few years, we've asked this well-known magazine gag cartoonist to reminisce for our readers. Here's what George finally came up with recently after taking time out from his duties as cartoonist, as Treasurer of the National Cartoonists Society, and as Totalizer of restaurant tabs at the weekly cartoonists' lunch at the Pen & Pencil in New York.



I've always enjoyed talking to old-timers like Bob Dunn and other great cartoonists of what was called the good old days. Suddenly I find myself one of the old-timers myself! 1978 will mark the fiftieth year of selling cartoons. Of course I was just a kid in high school at the time. My sales that year were to Capt. Willie's Whizbang, College Humor, College Life and American Humor. In those days you would just send a cartoon to the editor and he would supply the HE and SHE to the caption.

George Washington High in Manhattan at that time was full of budding artists and cartoonists. A Dr. Wheat, who loved kids and especially cartoonists, started a club for us after school hours. Along with myself, it included Ben Roth, Kirk Styles, Henry Boltinoff and a lot of others who later went into advertising.

After graduation Ben and I waded right smack into the Depression. We both worked in a small hole next to a giant printing press. From our infant art department we worked on hand lettered tea-ball tags.

Some time went by while we tried to keep up our not so high morale. I sent a cartoon to Colliers and they bought it! Thirty-five bucks! Then one was bought by The Saturday Evening Post. Before I was paid their thirty-five dollars I was asked to supply three personal recommendations. That was hard to come by. Today, I could easily supply four!

I got a job helping a draughtsman draw up maps of gold fields in Alaska and Canada.

"If you have nothing to hide — why do you have a secretary with unlisted measurements?"

During the early '30's everybody was looking for El Dorado!

Each day I'd eat my meal in a tiny basement restaurant. Rolls were three cents, with cheese, five cents. Coffee, two cents. Pie, five cents. Soup was also five cents. This wonderful place saved many a poor guy from the ignoble bread line next door.

At one time or other I made acquaintance with a Robert Marko. He was a free-lance gag-man who aspired to great things. He had the touch. He told me he liked my drawings and he'd supply the gags because he had figured how to crack the humor pages of the current magazines. Each week there'd be forty gags that I'd rough in a different style than my own and there'd be twenty for me to draw up and sign with my own name. We began selling!

He paid me a percentage for the rough and a percentage for the finished if there was an okay!

It was a very tough time for me. I wasn't too sure whether I was Bob Wolfe or George Marko. Happily, he went to Hollywood and made the big time.

By then cartoons had become an accepted part of the magazine business. Much of the humor had been just illustrated gags by the greats like Russell Patterson, Harry Beckhoff, Gilbert Bundy etc.

Then, with the success of the one-liners in New Yorker a whole new field opened. Cartoonists actually were doing humorous ideas.

Every Wednesday there appeared in New York a steady stream of cartoonists to show their

LOCAL COLOR

By George Wolfe

LOCAL COLOR is a George Wolfe panel which has run weekly for at least 15 years in the Ridgewood, N. J. News and in several other local papers.

This Funny World®

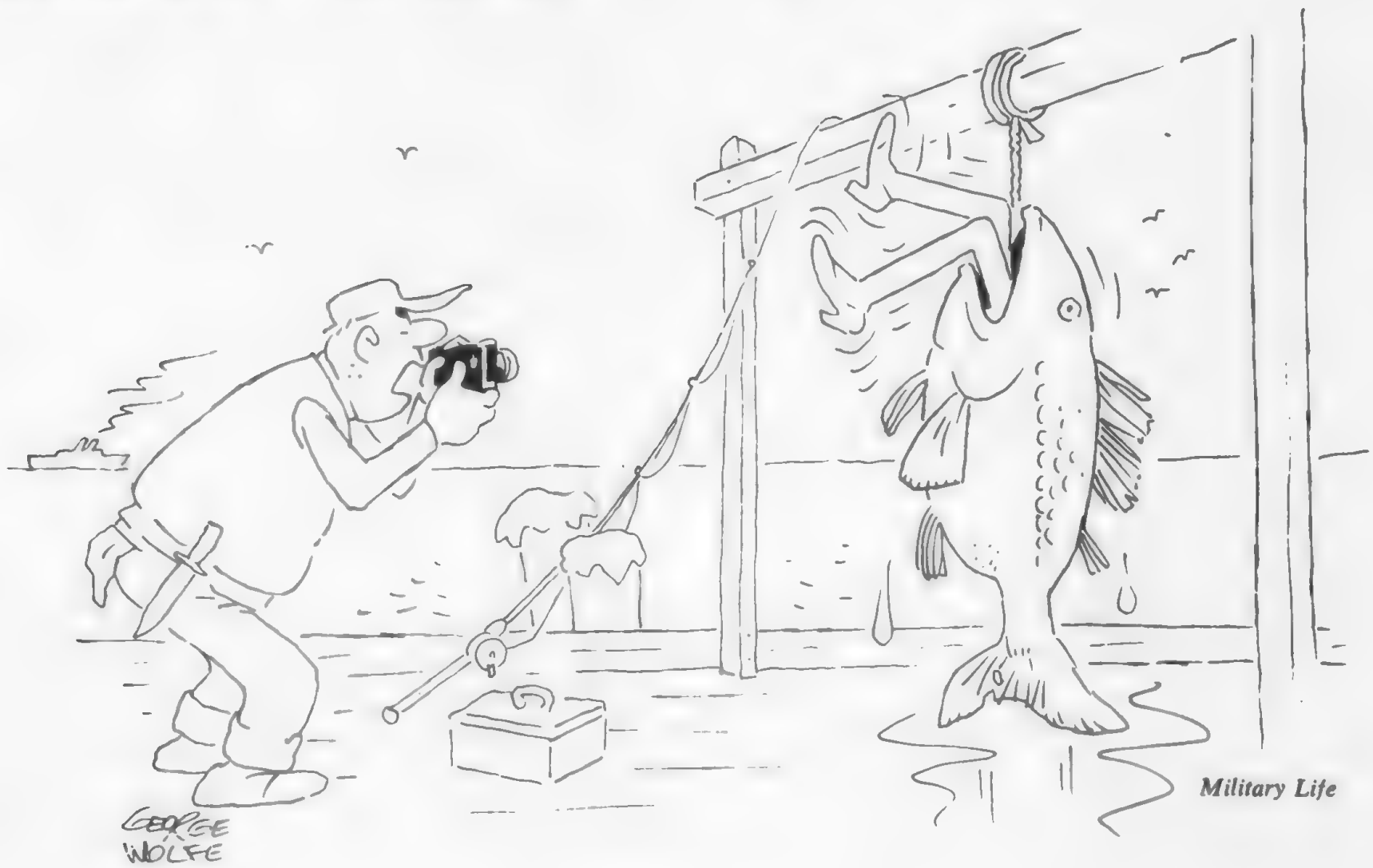
"Here's a coincidence! Your husband has the same measurements as John Wayne -- except he's got them reversed!"

LOCAL COLOR

By George Wolfe

"Please forgive my husband, Rev., he's worn out from arguing religion at a party last night."

Saturday Review



Military Life

"Hold still, Alice!"

creations to the editors who sometimes came from places quite removed from Times Square. The cartoon editor from The Saturday Evening Post came each week from Philadelphia as did the editor of The Woman's Home Companion.

The money got better and more cartoonists tried their luck. Sometimes it seemed that all New York did was produce cartoonists! One joke, repeated by elevator operators was, Oh, today is Wednesday, the cartoonists are back in town!

There was a gag-man, Fred Sparks, who got back at some of the wise guy elevator starters. He'd get into the elevator. Say "Everybody out, elevator inspection." and ride up alone to his floor.

At one time a group of us shared office space at 321 B'way. It was ideal as we could hop off to the office of the New York American at short notice. We sold quite a lot more there than the up-town guys. The office held a lot of talent — Ben Roth, Kirk Styles, Al Ross, Irving Ross and myself.

We were always on the lookout for a good place to eat. We tried every delicatessen and restaurant that we came across. I once had seven desserts in Rosoff's. Our waiter, Gus, was going back to Greece and wanted to treat us well.

After many fitful starts we landed at the Pen and Pencil. It was run by John Bruno and is today run by his son John, and his mother Frances. Still one of the best places in the city the meals have undergone one major change. What used to be a seven course meal for a buck and a quarter has become an a la carte luncheon for seven dollars. But it's my home away from home — after almost thirty-eight years at the same round table, price doesn't matter. Just being around to dine and pass the scoop with the likes of Henry Boltinoff, Don Orehek, Boris Drucker, Vahan Shirvanian, Mac Miller, Jack Tippit, Greg d'Alessio and whomever cares to break Italian break-sticks with us.

Some funny things have happened along the way. Cartoonists during the Depression had been trying to form a more worthwhile organization. One evening, hot and humid, we met in the basement of the old Webster hotel. None of us were affluent — all were dressed casually (another name for cheaply).

A tall, pale, impeccably dressed man came through the door, looked down his nose and said, "Are these cartoonists?" and walked out — We found out later that it was Peter Arno.

During World War II while we were lunching at the Pen and Pencil, John Groth the great illustrator was eating with us. His mustache was properly long and waxed. He wore a paratrooper's uniform, boots and a proper dagger. We could see the stir he made. At the bar were assorted colonels and generals who were dying to ask for his autograph.

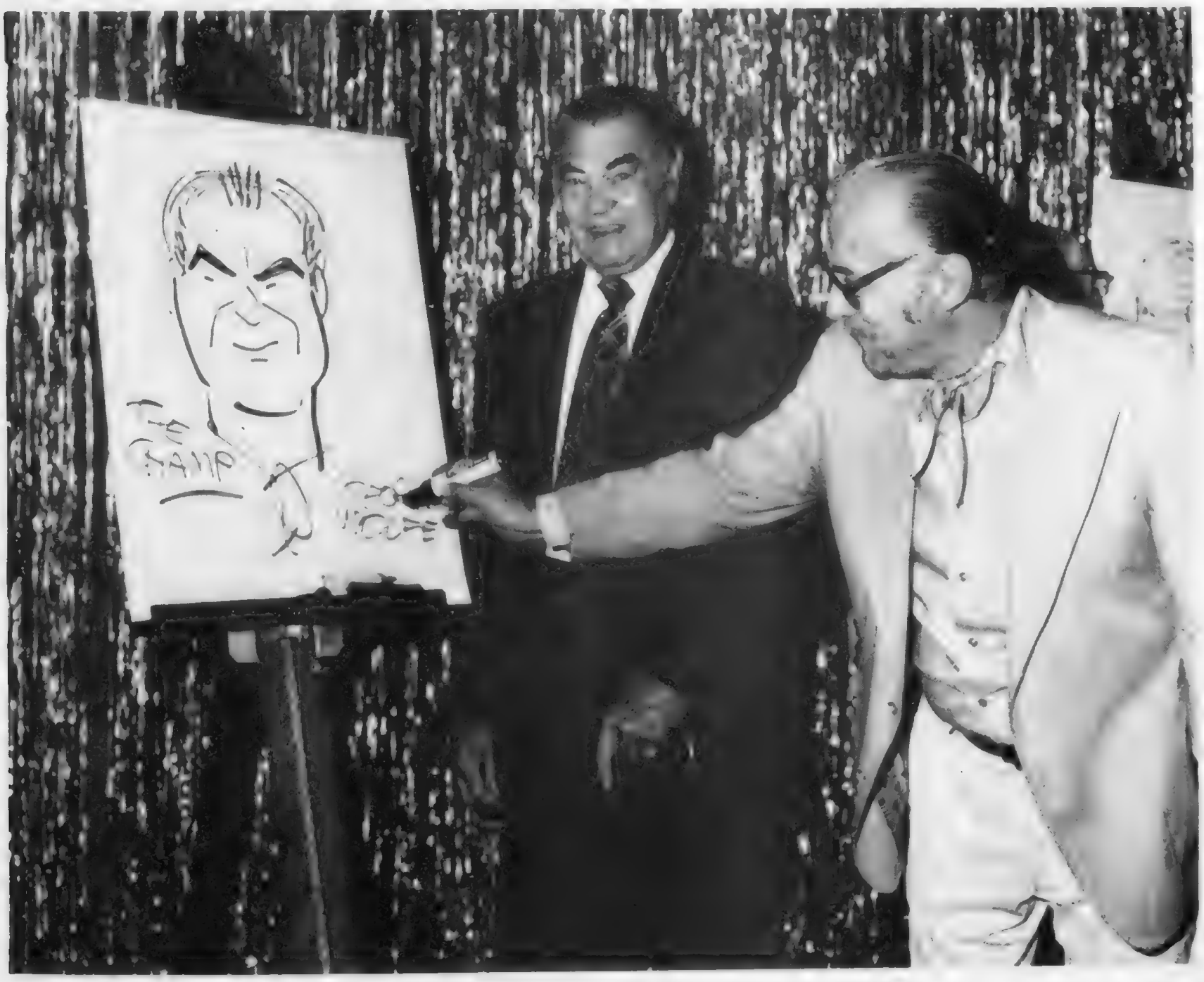
John Norment, who, I feel, need bow to no one in the field of humor has a nifty story about how his grandmother met his grandfather. I can't tell it here because I know this is a family magazine.

Two distaff cartoonists I've admired along the way were Mary Gibson, remember her? The New Yorker missed a bet by not grabbing her after Helen Hokinson. And Martha Blanchard whose talents were many and for whom I gave the eulogy when she died all too soon.

My favorite cartoonists have been ZIM (very old-timer), Russell Patterson, Whitney Darrow, Gilbert Bundy, Peter Arno, George Price, Greg d'Alessio, Boris Drucker, Mort Drucker, Don Orehek and John Gallagher. I've stolen from all of them.

I miss Eric Ericson, the great clown, who never knew how good he really was!

And I remember sitting at the Ladies Home Journal offices when a girl cartoonist, not one of the above, pointed to a cartoon and said — "What the —— is funny about this?" I hope I didn't leave the same impression! ●



George sketches Jack Dempsey.

Russian Trip

Here are some interesting drawings which we weren't able to include in Issue No. 34 with our story about the trip to Russia made by a group from the Association of American Editorial Cartoonists. Below is a souvenir cartoon presented to L.D. Warren by Ivan Semenov, the Russian cartoonist who had attended the AAEC convention in Indianapolis in 1958. On the opposite page are Warren caricatures of the 8 cartoonists in the group.

Following are a couple of pages of Karl Hubenthal's impressions of the trip.

OL' ST. BASIL GETS A FACE-LIFT

S.D. WARREN III
FEBRUARY 1977-USSR

KARL HUBENTHAL ©

A winter visit to MOSCOW

BY OUR CARTOONIST KARL HUBENTHAL

DEBARKING AT VNOKOVO AIRPORT YOU'RE QUICKLY AWARE THIS IS A POLICE STATE

16TH CENTURY COLD WAR - THE KREMLIN'S 40 TON CANNON WAS NEVER FIRED

ST. BASIL'S CATHEDRAL - LEGEND HAS IT CZAR IVAN THE TERRIBLE HAD THE ARCHITECT BLINDED SO HE COULD NEVER CREATE ANOTHER AS BEAUTIFUL!

BEST WEAR YOUR DARK GLASSES IN THE KREMLIN PALACE - THE CROWN JEWELS ARE DAZZLING

PERPENDICULAR ESCALATORS DROP YOU 200FT. UNDERGROUND INTO MOSCOW'S MAMMOTH MARBLE AND MOSAIC SUBWAY

NO POCKET CALCULATORS HERE - SALES GIRLS AT GUM'S DEPT. STORE USE THE ABACUS

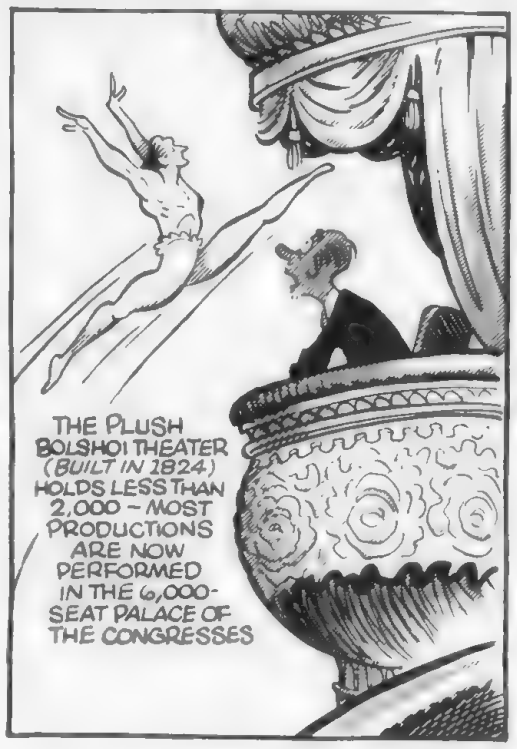
20 KOPECKS FOR A SOFT DRINK FROM THE STREET-SIDE VENDING MACHINE - DRUNK FROM ONE COMMUNAL GLASS!

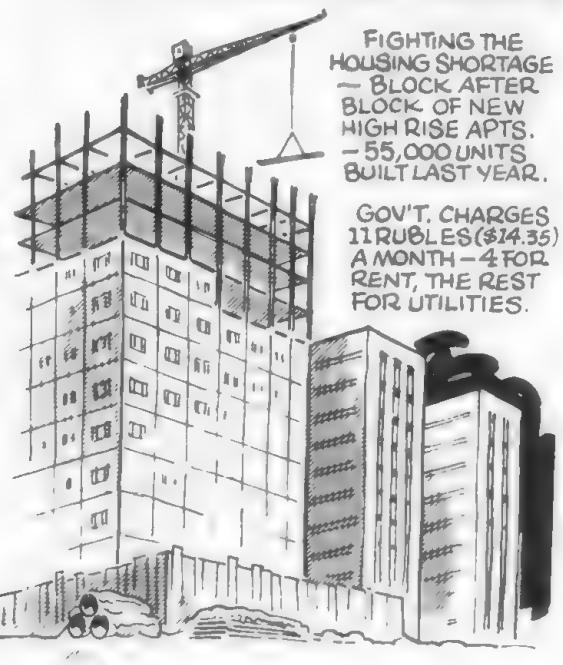
MOSCOW'S TELEVISION CITY - HOLDS 18 STUDIOS SERVING 6 CHANNELS IN THE 1700 FT. HIGH OSTANKINO TOWER (TALLEST IN THE WORLD)

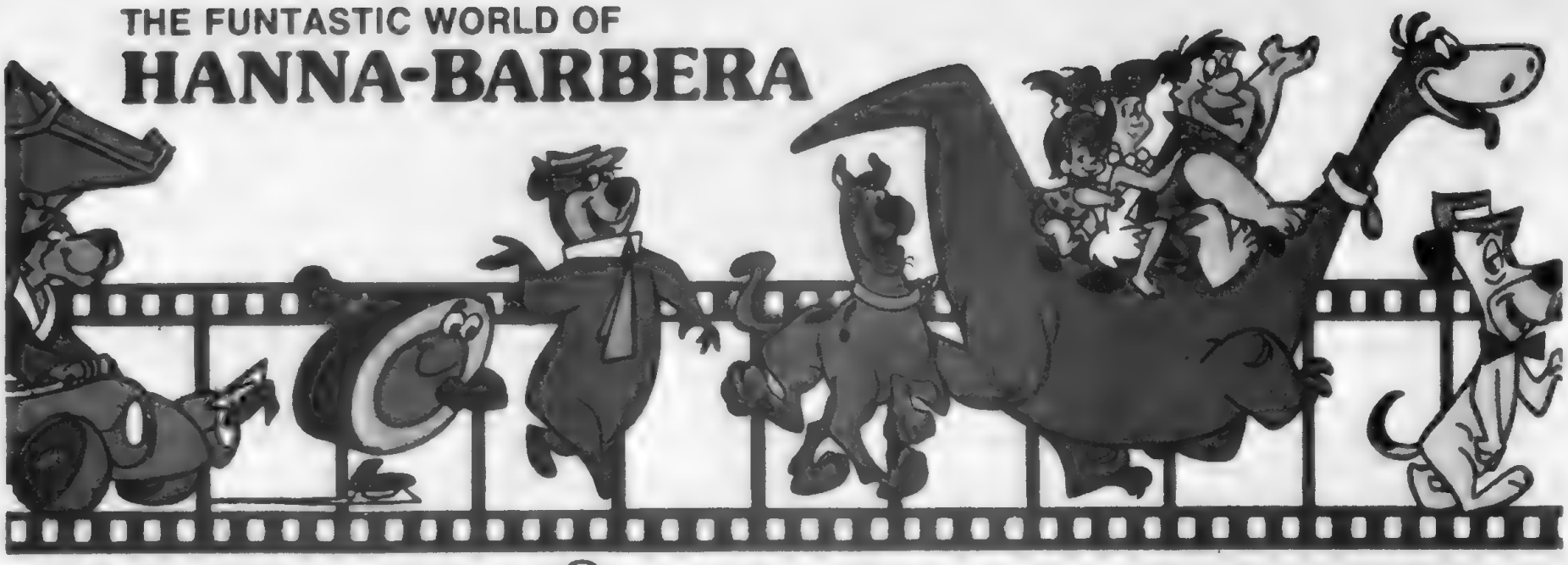
Karl Hubenthal has very kindly given us permission to reproduce this cartoon account of the Russian trip, which he did for his newspaper, the Los Angeles Herald-Examiner.

Photo by Julianne Warren.

RUSSIAN PILGRIMS STAND FOR HOURS IN AN ENDLESS LINE TO VIEW THE EMBALMED REMAINS OF LENIN IN HIS TOMB ON RED SQUARE
SOVIET HEROES FROM STALIN TO COSMONAUT YURI GAGARIN ARE BURIED HERE IN THE KREMLIN WALL


THE PLUSH BOLSHOI THEATER (BUILT IN 1824) HOLDS LESS THAN 2,000 – MOST PRODUCTIONS ARE NOW PERFORMED IN THE 6,000-SEAT PALACE OF THE CONGRESSES


FIGHTING THE HOUSING SHORTAGE — BLOCK AFTER BLOCK OF NEW HIGH RISE APTS. – 55,000 UNITS BUILT LAST YEAR.
GOV'T. CHARGES 11 RUBLES ($14.35) A MONTH – 4 FOR RENT, THE REST FOR UTILITIES.



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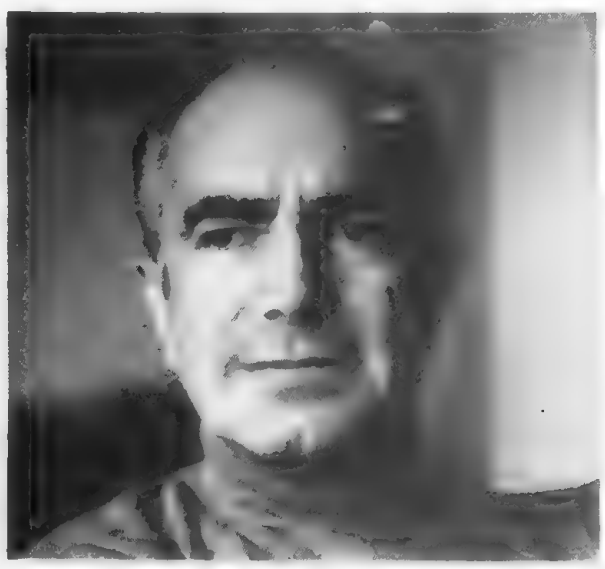
In Issue No. 34 of CARTOONIST PROfiles we printed some photos of a number of veterans in the animation field — photos sent us by HARRY LOVE who was at the Charles Mintz Studio in Hollywood when we worked there some years ago. Harry is now the director of the animation college which Hanna-Barbera Productions established in October of 1976. Joe Barbera says, "We've searched the world for new animation talent, and we feel we need more than what's available if we are to keep pace with the growth of our industry. Bill Hanna and I have no choice but to begin a major training program, similar to the one Walt Disney operated 20 years ago. Harry Love has worked in every phase of our business, either as a consultant, creator or writer and is the ideal instructor for our course." With this in mind we're printing this conversation with Harry in which he talks about the course, and about his long career in animation which has included years of service with the Walt Disney studio, with Warner Brothers, with the Charles Mintz Studio which later became Screen Gems, with the DePatie-Freleng Studio, and with Steve Krantz Productions, as well as with Hanna-Barbera Productions.



HARRY LOVE

Hurd: How did the Hanna-Barbera Animation College, which you're directing, get its start?

Love: In October of 1976 Joe Barbera asked me to devise a training program for animators. Within a week after receiving his call, I had typed up what I called a 'Tentative Training Program' and was given the go-ahead. To begin with, it was intended just for people who already were working at the studio as apprentices. The studio wanted an evaluation of them, and by the end of another week I had interviewed the apprentices, had seen their portfolios, and had written up a confidential report on their ages, what they were doing at the studio, how much they earned, where they were going and how soon I thought they'd get there. Joe asked, "When are you starting class?" and I said, "Next week."

Hurd: You really got moving in a hurry!

Love: Joe Barbera was beautiful — he started things off by giving the first class a talk on a feature we've got coming up — 'Heidi's Song'. He showed them some of the presentation work on this full-length quality cartoon and really stirred up the group's enthusiasm.

Hurd: Tell us more.

Love: I've set up a diversified program and most of my instructors are the old pros at Hanna-Barbera. If one of them can't make it on a particular night, then I do the instructing myself. Classes are held four nights a week from 7 to 9. None of the instructors accept any salary so, as a courtesy, I take them to a nice restaurant for a drink and dinner before each session.

Some of the classes are seminars but nowadays they're most workshops. We run film, we give the students pencil tests, layout tests, storyboard tests, etc. I've taken the class to see how the animation camera works, have had a checker and a background artist speak — in other words have tried to familiarize them with all the details of the Hanna-Barbera operation.

We tell the apprentices what we're trying to achieve and what we expect of them. And we emphasize that they have to take their work seriously, attend the lectures, and *practice*. Sessions are devoted to in-betweening, the job of the assistant animator, the work of the animator (either doing full or limited animation), technical problems, special effects, background layout, character layout, different styles, TV commercials, direction, staging, getting across a gag dramatically, pacing, designing characters, creating character models, style of backgrounds, the mood of a picture, all about overlays and underlays, how to make a character's colors stand out against the background, color keying, props, animation checking, exposure sheets, color compensation, breaking the character (as in the case when you do the arms and legs and heads separately), camera tests, north and south pegs, the Xerox process, etc. Nowadays we don't ink the characters on the cels but rather we use a modified Xerox machine with which the distinctive quality of a pencil line on a sheet of animation paper can be transferred accurately onto the cel by machine. A regular Xerox machine would just burn up the cels so it has to be modified for our purposes as I indicated a moment ago.

Hurd: When we started talking a few minutes ago, you mentioned that the course, to begin with, was intended just for people who were already working at Hanna-Barbera. Do you accept any outsiders these days?

Love: Occasionally — but I should make several things very clear about that. I'm not offering jobs — and if someone sends me a resume of himself, that's as far as I like him to go at that point. The person I would be interested in should have had formal art training — a lot more than just having drawn a human figure in high school. If I ask to see someone's portfolio, I'm hoping to see one which contains some really outstanding figure drawing. We can teach people animation but they must have had this background I've just spoken of. Once in a while when I see this kind of a portfolio, I invite the artist to come to the class, even though he isn't an employe of our studio.

Hurd: For the benefit of our readers would you tell us why Hanna-Barbera feels that it's im-

102 SERIES "SHAKE, RATTLE AND ROLL"

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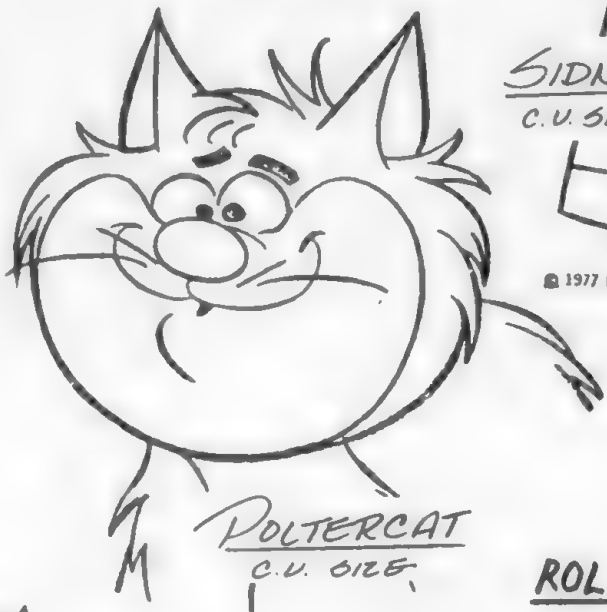
STANDARD COMPARATIVE SIZE

SHAKE RATTLE ROLL

STANDARD SIZE
GHOST MOUSE



POLTERCAT
C.U. SIZE

SIDNEY
C.U. SIZE

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POLTERCAT

ROLL

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SHAKE

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C.U SIZE

RATTLE

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A Montage of Model Sheet drawings for several of the Hanna-Barbera fall shows for TV.

86 SERIES "SUPERFRIENDS"

© 1977 Hanna-Barbera Productions, Inc. 28-JAN-77

STANDARD SIZE COMPARISON CHART

SUPERMAN WONDER WOMAN AQUAMAN GLEEK JAYNA ZAN ROBIN BATMAN

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86 SERIES "SUPERFRIENDS"

© 1977 Hanna-Barbera Productions, Inc.
28-JAN-77

NOTE: TO ALL CONCERNED

NO WHISKERS ON GLEEK

ALSO USED IN (86) SERIES

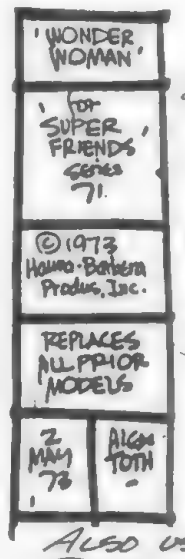
© 1977 Hanna-Barbera Productions, Inc.

CLARK KENT

NOTE:
CLARK KENT IS SLIGHTLY SLUMPED OVER TO APPEAR SHORTER THAN SUPERMAN

71-SERIES
"SUPERFRIENDS"
© Hanna Barbera Prod.
5-7-73

CLARK KENT



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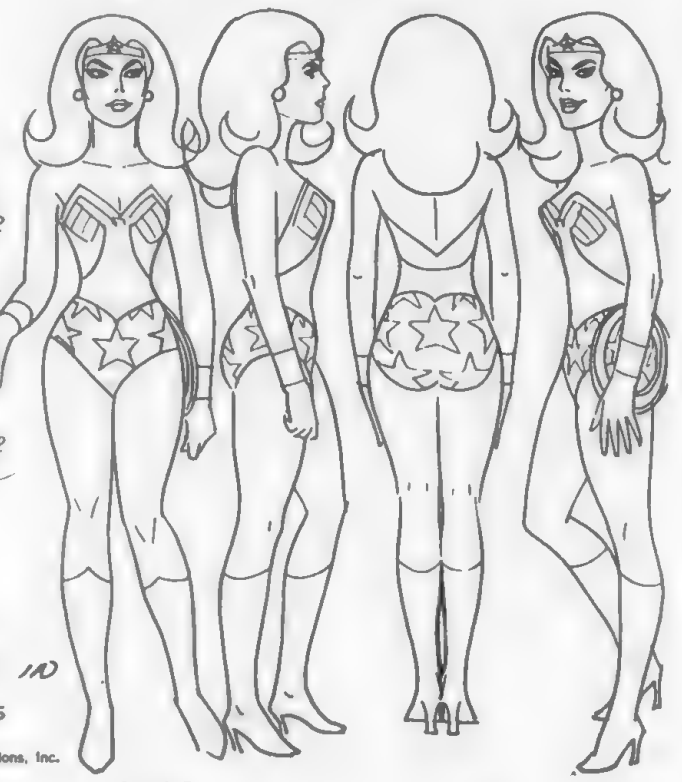

ALSO USED IN (86) SERIES

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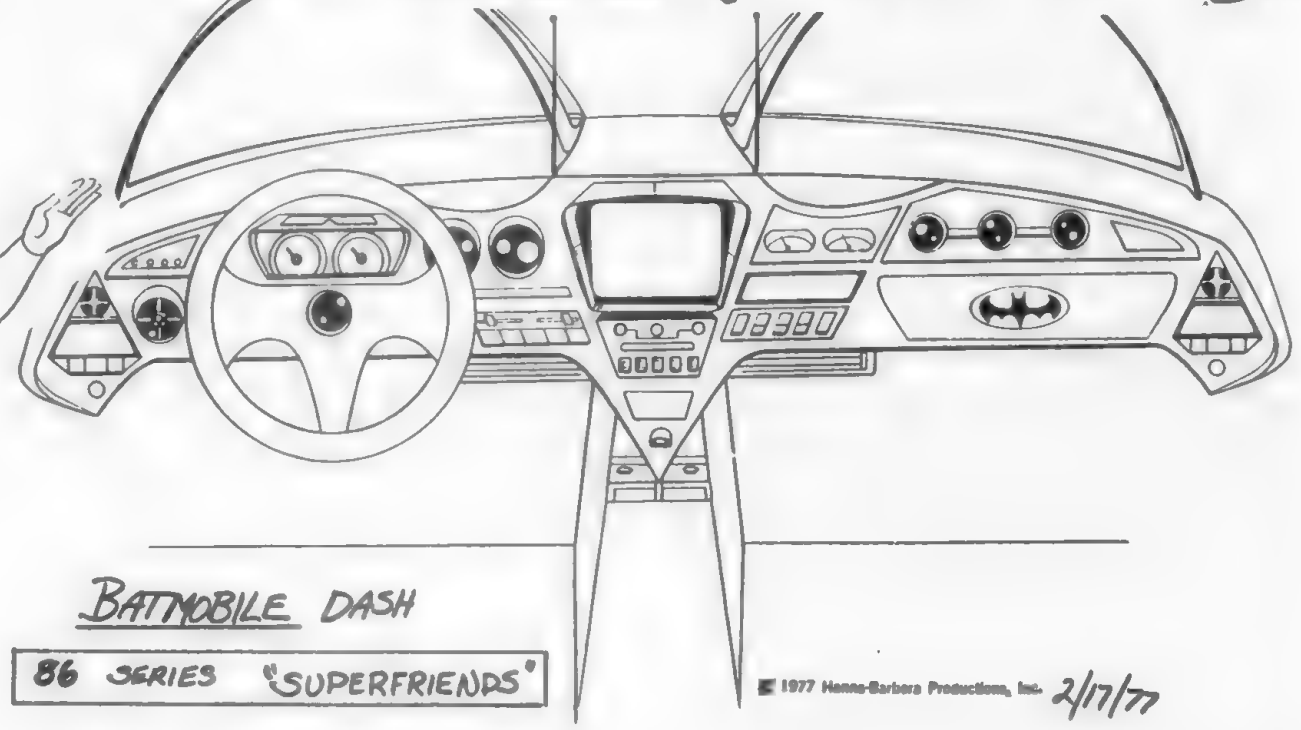

BATMOBILE DASH

86 SERIES "SUPERFRIENDS"

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portant to conduct these classes?
Love: With the passage of time the studio loses people through normal attrition — sickness, retirement, etc. — and so we try to replace them with the most qualified young people. Their training in the class is free, and during the course I stress the importance of having enthusiasm for quality work, of being creative and I emphasize their having the integrity to stay at Hanna-Barbera, etc. Because of the attrition of highly qualified professionals which I've just mentioned, we're looking for men and women with exceptional talent who really want to be a part of the new advanced animation era, and who are eager to become an integral part of the Hanna-Barbera Studios. These people we train will help us when we get very busy at the studio — and this year we're liable to have 6 to 8 TV series going, probably more than the total output of the other studios, plus that full-length feature I mentioned earlier.

Hurd: Before I ask you about some of the important milestones in your animation career, Harry, would you say something about your experience with the Japanese animation industry?
Love: At the time I was Production Manager for Steve Krantz, I hired John Dunn and we later decided we'd write stories together. Somebody from a German conglomerate contacted John and we sold stories to this outfit which was producing pictures in Tokyo for the European market. (John, by the way, wrote the Pink Panther material). After a visit I made to their New York office in 1976, they asked me to be a production consultant in Tokyo where I stayed for 8 to 10 weeks. My assignment was to make sure that the pictures that were produced during my stay didn't have a Japanese look because, of course, they were for European TV. I had to see that they didn't change the characters or the stories, and, believe me, this wasn't easy. The Japanese animators are good but let me give you an idea of what I was up against. Their ego was great enough so that they wanted to do things their own way. In the first picture they wanted to show a little girl dying and naturally I bombed that out! There was a story titled 'Mia the Bee'. I noticed that they had traced the wings in black and I told them they had to be in white. They told me that the models they got from a copying machine were in black, and during a lot of puffing of cigarettes, flicking of their eyeglasses, and drinking green tea, I wasn't quite sure what the final outcome would be. My interpreter said they didn't want to change but the next morning I saw that they had traced the wings in white. But when I saw that they had put sort of a muffler around the character's neck, that sent me off again. I said, "There's no muffler on the model sheet — that's out!" They got excited and my interpreter said, "You don't understand them — you've got to compromise — either let them have the muffler around the neck or let them have the wings in black." But in spite of these differences, they were fine people and they treated me nicely. They work hard but they give you a lot of unnecessary details, and then sometimes will miss on a big thing like moving a pan background in the wrong direction.

Hurd: And now Harry to your own career milestones. How did you get into the business at an early age?
Love: I was very lucky — I was born in a family who were very poor so what made it lucky was that I had to go to work at 16. This was near Greenwich Village in New York City. While in school I won quite a few drawing prizes which, believe it or not, were 5 or 10 dollar gold pieces given by department stores. I also remember receiving a medal which was given to me by Mayor Fiorello LaGuardia when I graduated from grammar school. Then, because of financial circumstances, I had to quit high school at 16. When I talked of becoming an artist, my mother said, "Harry, why do you want to be an artist like Uncle Louie?" (He had studied painting in Europe and everywhere else and he was starving.) So I knew this wasn't for me because I had to earn a buck. My idol was Will Gould, a famous sports cartoonist on a New York newspaper. I used to copy his work and when I went to get my first job at the 'Harrison & Gould' cartoon studio in Manhattan on 42nd St. near Broadway, I had no idea that Manny Gould was a brother of my idol, Will. He never let on that he recognized his brother's work in my samples, but he hired me as office boy, errand boy, inker, and painter. When I told him I wanted to be a great animator just like he was, he said he'd help me if I was willing to work hard. That same week I learned that I'd won a scholarship at Cooper Union art school. I went there for a week or two until Manny told me he'd fire me if I continued. He said, "They'll start teaching you to draw from a cast and I want you to do life drawing — that's the only way you're going to be an animator. See if you can get into the N.Y. Industrial School of Art." It seems this was free if you could meet their requirements. They gave me a test, looked at my portfolio, and I began to go to the school in the evenings after work. My teacher was Karl Link, a wealthy artist who did magazine covers, and since the students didn't pay, he wasn't afraid to tell them when they were lousy. When a student didn't measure up, he'd suggest that the kid go into some other line. He taught me a lot.
Harrison & Gould moved to 45th Street near 6th Avenue, and in addition to Manny Gould and Ben Harrison, some of the fellows who worked there at the time were Sid Marcus, Al Rose, Artie Davis, Jack Carr, Jimmy (Shamus) Culhane, Bernie Wolf, and Dave Tendlar. Incidentally, you published photos of them in your June issue. Friz Freleng had come east from the coast to work for a year and I became his assistant — the first assistant animator they had ever appointed. In those days the animators had been doing their own 'assistant' work and their own 'in-betweening'. Finally Freleng went back to California and it was decided that Harrison & Gould were going to move to the coast. The animators were going with them but I got a surprise when Manny said they wanted to take me — but none of the other kids at the studio. I assumed the 'coast' was Hollywood but it seemed like Siberia to me and I didn't even know how to get there. In those times kids of 18 had to ask their mothers for permission and I was afraid to bring this up with mom so I asked my older brother to get the O.K., which he did. The producer in charge of this west coast venture was Charles Mintz, for whom you worked at one time, Jud. My father had to go to Children's

A recent sketch by Harry Love.

109 SERIES "WONDER WHEELS"

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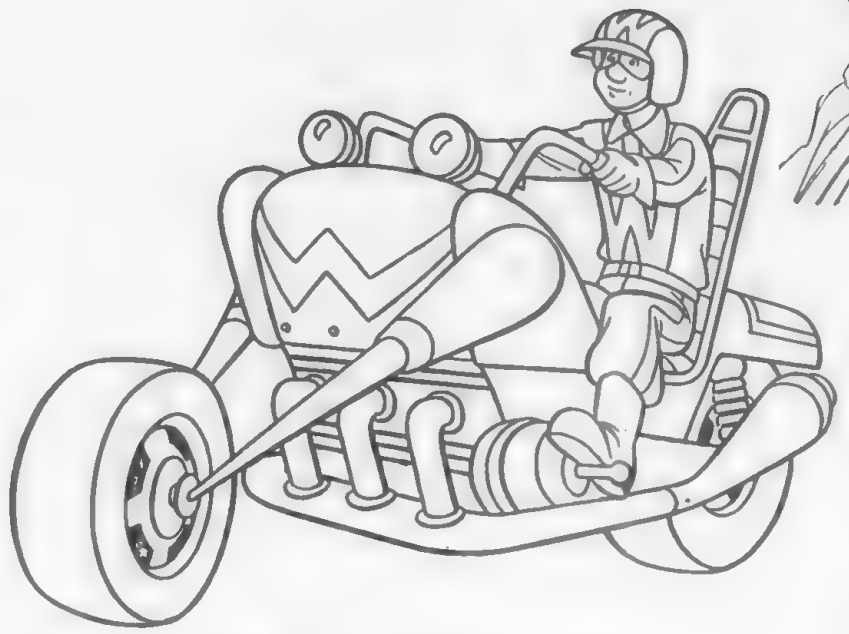
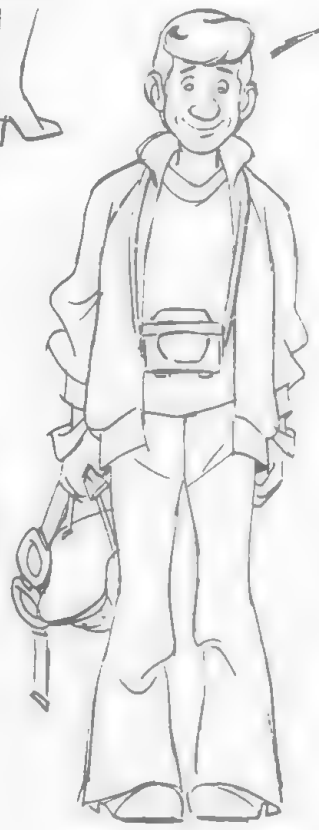
STANDARD COMPARATIVE SIZE

WILLIE WHEELER



WILLIE ON WONDER WHEELS
(NOTE: HANDLE HI-LITES AS PUPILS.)

DOOLEY LAWRENCE



WONDER WHEELS
© HANNA BARBERA 1977

NOTE: HANDLE PUPILS AS HI LITES

Court to sign the 5-year contract that Mintz wanted to give me because the law said you couldn't sign one unless you were 21 or over. It called for $60 a week and in 5 years it would go up to $125 — which was like a million to me at that time since I was earning $12 a week when I first started with Manny Gould as an errand boy! I had one little suitcase and a few of the gold coins I'd saved from grammar school with me when I got aboard the private car which Mintz had had attached to the railroad train for our trip west. The older guys had booze and food and they even had sturgeon — I didn't even know what the hell it was, although I knew it was some kind of fish — but the railroad porters always wanted to know if I wanted buttermilk and cookies. When we got to California we went to a hotel which Mintz soon decided was no place for a young fellow, so he insisted that I live with Artie Davis and his wife and baby. As you know, the Charles Mintz Studio at that time was turning out Krazy Kat, Scrappy, and Color Rhapsody cartoons for Columbia Pictures.

Hurd: What happened next, Harry?

Love: During the first couple of years at the Mintz Studio I gradually got to know some of the fellows at Disney's and at one point got an offer to go with them. When I told Mintz that I could get more money at Disney's, he said, "You've got a 5-year contract here and we can put your father in jail." That'll give you an idea as to how naive he thought I was! However he did tear up my old contract and gave me a new 2-year one upping me to $150 a week with screen credit.

About this time the writers and directors at Mintz walked out because they wanted more dough and, as a result, I got a chance to realize my longtime wish to write. When he asked me if I could, I immediately said 'yes' since nobody had ever told me that you had to go to college in order to do stories. So, when I was about 19 or 20 I wrote and directed my first story "Krazy's Shoe Shop". A shoebox falls on his head, knocks him out, and in his dreams all the shoes come to life with cowboy boots turning into cowboys, ballet slippers doing a ballet dance, etc. Mintz liked the fantasy idea so I did a second one "The Charm Bracelet" in which a little girl gets a charm bracelet for her birthday, and in which they all come to life. Finally the writers and directors came back to work and I became an animator again. But all in all, I wrote and directed over 20 stories.

Eventually the studio folded and I went to work for the Warner Bros. cartoon department just after Leon Schlesinger retired. Over the years I quit there three times, for various reasons, and each time they took me back. On one of these occasions I got a call from Disney's about an assistant director's job which was open. My first reaction was that it would be great to be a director for Disney, and that I'd become famous, but what I didn't know was that an assistant director at Disney's was practically a flunky. But, fortunately I worked with some nice guys like Bill Roberts and Ben Sharpsteen for whom I did some writing. One of these writing chores involved an industrial film for Anaconda Copper & Brass. It seems that a film company in Chicago had done a live-action film which Disney didn't like, and they wanted me to come up with something brilliant and clever. I wrote a cartoon story showing how it feels to be in the mines and included some 'Believe It Or Not' type ideas such as one which indicated that the crack in the Liberty Bell had resulted from the compositionof copper and brass. Working at Disney's was a great experience and during my three years there I was involved with productions such as "Victory Through Air Power", "The Three Caballeros", and "Reason & Emotion" which was nominated for an Oscar. We owe Disney a lot — he went for quality, not for money, and he was down-to-earth. But occasionally he did want to show his authority and people played tricks on him from time to time. I remember once, when I was assistant director to Bill Roberts, we had a scene where some character got hit on the head and about 12 frames later you heard the accompanying sound effect. I told Bill that I wanted to put that sound in perfect sync before we sweatboxed the film for Walt, but Roberts said, "No, let's run it as is." During the running of that sequence Walt jumped up, hollering, "Stop it — stop it — you've got a great picture here but that damn sound effect is out of sync." Whereupon Bill shouted at me, "Harry, get that in sync!" As you can see, Bill had figured that if Walt managed to change this one thing, that he'd be satisfied and would leave the rest of the film alone — and this turned out to be the case.

Following my Disney years I went back to Warner Bros. for the third time to handle 'special effects' animation for the Chuck Jones unit and for the Friz Freleng Unit. Eventually Warner Bros. decided to give up making cartoons because it was too costly and Dave DePatie, who had been in charge of the studio, decided to team up with Friz Freleng and form the DePatie-Freleng Studio for which I went to work.

And before I came to Hanna-Barbera, I was Associate Producer for "The 9 Lives of Fritz the Cat" for Steve Krantz and Ralph Bakshi, and was Production Supervisor on their "Heavy Traffic" film. I also did caricatures for a Sammy Davis, Jr. pilot called "The Candy Man".

And, in closing, here are a few Hanna-Barbera statistics that will interest your readers: We now have about 900 employees, and over 100 of these were students we trained in our Animation College. After "Heidi's Song" we have 3 more full-length features being planned for theatrical release, and this fall we will have 10 series on all 3 networks, as well as specials. And we're aiming for better quality always for TV and for regular theatrical production. Bill Hanna knows more about production than anyone I've ever met and Joe Barbera is up-to-the-minute in his thinking and he goes for quality presentations. ●

A 1930-31 Photo. L. to R.: Joe DeNat, Manny Gould, Harry Love, Charles B. Mintz, George Winkler, Al Rose, Ben Harrison, Jack Carr.

"NAPOLEON" and

We are presenting here, with these NAPOLEON & UNCLE ELBY strips, a preview of another volume in the Hyperion Press series of books which will comprise the first comprehensive library of the great newspaper strips ever published. We are also reproducing, through Hyperion's courtesy, an appreciation of Napoleon's creator, Clifford McBride, written by Jack Herbert.

CLIFFORD McBRIDE — AN APPRECIATION

By Jack Herbert

I thoroughly envy anyone who picks up this volume, and is introduced to the work of Clifford McBride for the first time. What a joy of discovery will be his! Go ahead — peek forward a few pages — now, how long has it been since you've seen artwork, comic or serious, of that calibre?

Clifford McBride was a genius, and we are, just now, beginning to appreciate how delightful his drawings are after a quarter of a century without him. That's probably par for appreciation, yet here we are, at last, rediscovering his work, his world, his values, and his glorious sense of humor. I, for one, feel refreshed.

Uncle Elby is all our uncles rolled into one, roly-poly, lovable, very human figure. He is solid, basically conservative, yet with a undiminished sense of the good things in life that can be enjoyed if just a little extra effort is made. Thus we set out with him on endless camping trips, knowing full well that his tent will fall down, his canoe will upend, his supper will be ruined, and his outboard motor will *never* work properly. But we set out with him all the same because he's too good, too much fun to be with, to miss the trip.

Having created this uncle of us all, McBride, with absolute malice aforethought, created the dog Napoleon, the largest canine ever known (in both size *and* heart) to insure our continuing adventures. With Napoleon along — and who *could* leave him behind? — we are made absolutely certain that the canoe will collapse, with all of us aboard.

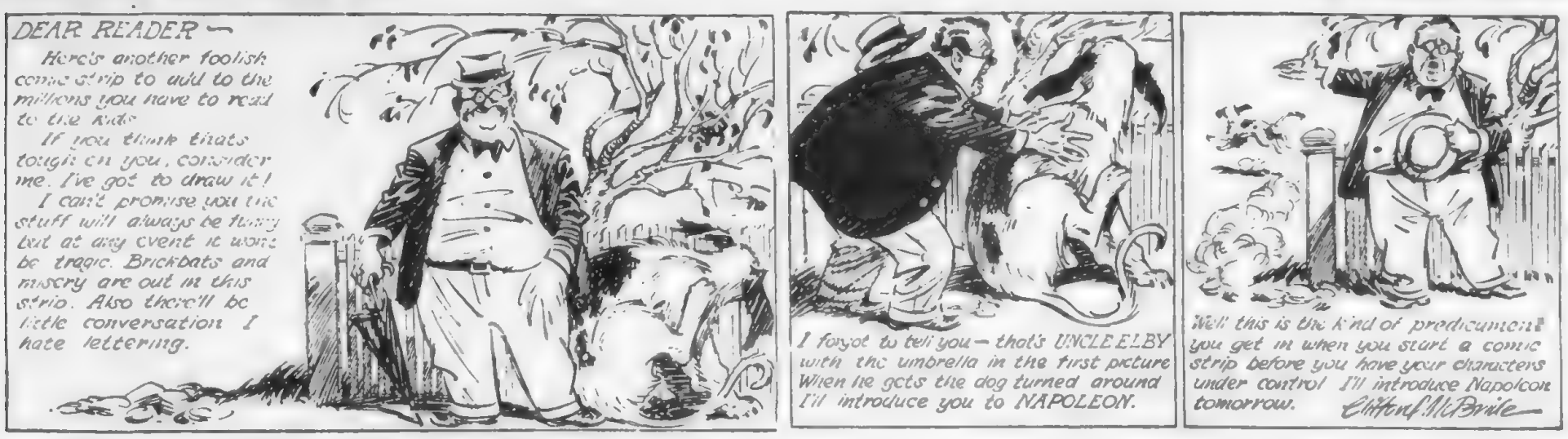
The strip is funny for some of the same reasons that Laurel and Hardy, or Robert Benchley, continues to be funny: we recognize the bumbler that is deep down within all of us, that instinct for disaster we have all felt as we set out to ride a horse, sail a boat, or make a particularly strong impression on the opposite sex. Yet there is no malice, ever. Frequently outrageous, full of umbrage — and all effects have their explicit causes — but the humor is always, always gentle. And that's the hardest line of any to draw.

For Clifford McBride is indeed a craftsman of an earlier school — of Gibson, or Daumier, perhaps — where the lines and shadings of the drawings themselves are as entertaining as the situations. The range of expressions on the face of Napoleon are impossible for any dog — except that McBride manages not only to bring an incredible fluidity here, he even makes us believe it. All dogs can growl, all can look wistful, and some can manage to project quite a few moods. Ah, but Napoleon — HE can get ideas, smile lugubriously, show surprise or total distain, cry, pout, and, of course, laugh uproarously.

And so do we as we read these strips, throwing our minds into that simpler, somehow more honest world of the 1930s and early 1940s, when Napoleon and Uncle Elby lightened each day with their frolics. Don't you wish you could go back there, to that seemingly unpolluted, uncrowded time, and set out, once again, with your favorite uncle and his dog, to halcyon adventures in pantomime at the beach, in that tiny rowboat, at the concert, at the races? Do it. You're in for an old-fashioned treat, the kind the nostalgic have in mind when they lament that they don't draw comic art like that anymore.

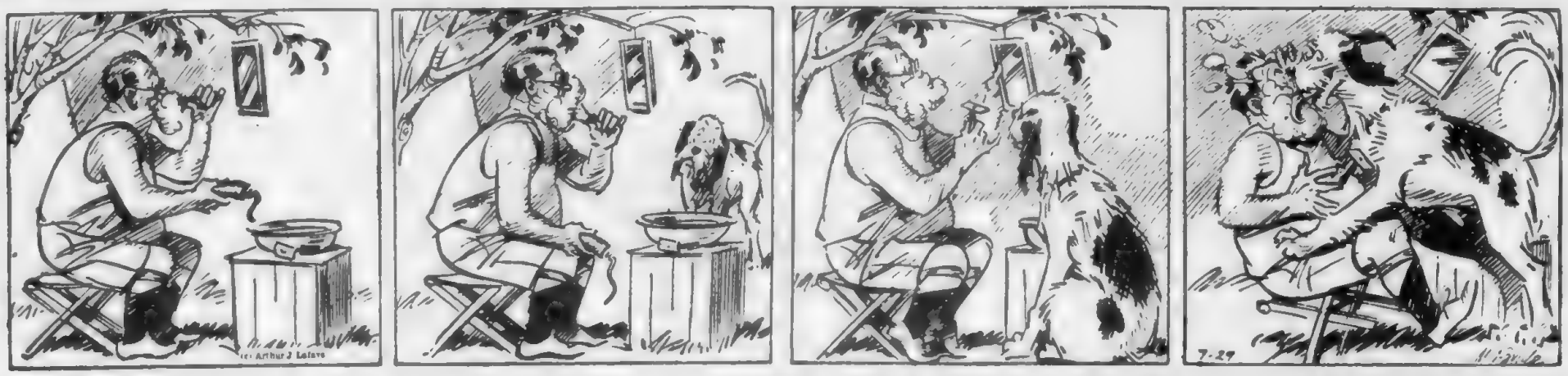
nd "UNCLE ELBY"

NAPOLEON AND UNCLE ELBY— - - - - - - - - - - - - **By Clifford McBrid**


DEAR READER —
Here's another foolish comic strip to add to the millions you have to read to the kids
If you think thats tough on you, consider me. I've got to draw it!
I can't promise you the stuff will always be funny but at any event it won't be tragic. Brickbats and misery are out in this strip. Also there'll be little conversation I hate lettering.
I forgot to tell you — that's UNCLE ELBY with the umbrella in the first picture When he gets the dog turned around I'll introduce you to NAPOLEON.
Well this is the kind of predicument you get in when you start a comic strip before you have your characters under control I'll introduce Napoleon tomorrow.
Clifford McBride

In this photo which appeared in The Sunday Oregonian in Portland, Oregon, Clifford McBride (left) is shown with his uncle, Elby Eastman, a lumberman of Platteville, Wisconsin, who provided the inspiration for the character Uncle Elby in the strip. Also shown is Ace, McBride's St. Bernard and the original Napoleon.

NAPOLEON AND UNCLE ELBY—Mistaken Identity - - - - - - - - - - - - - - - - By Clifford McBride

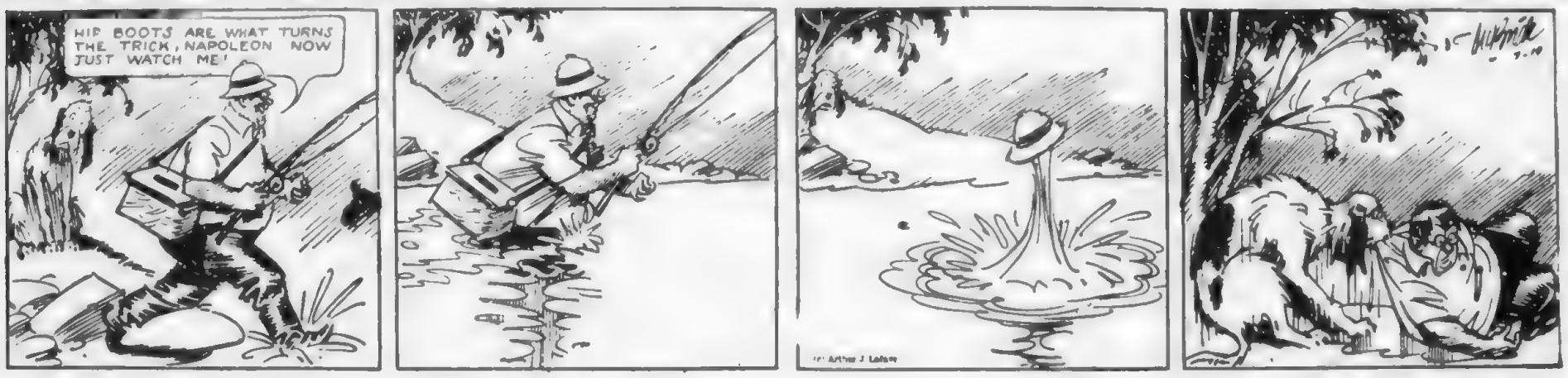


NAPOLEON AND UNCLE ELBY—What's Happened?

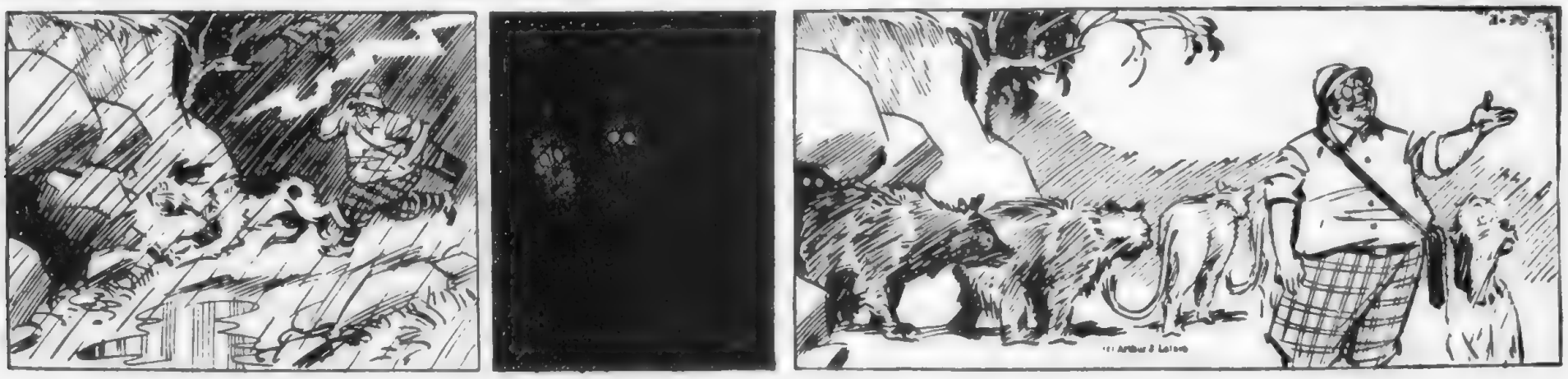
NAPOLEON AND UNCLE ELBY - - - - - - - - - - - - By Clifford McBride

NAPOLEON AND UNCLE ELBY - - - - - - - - - - - - By Clifford McBride

NAPOLEON AND UNCLE ELBY - - - - - - - - - - - - By Clifford McBride

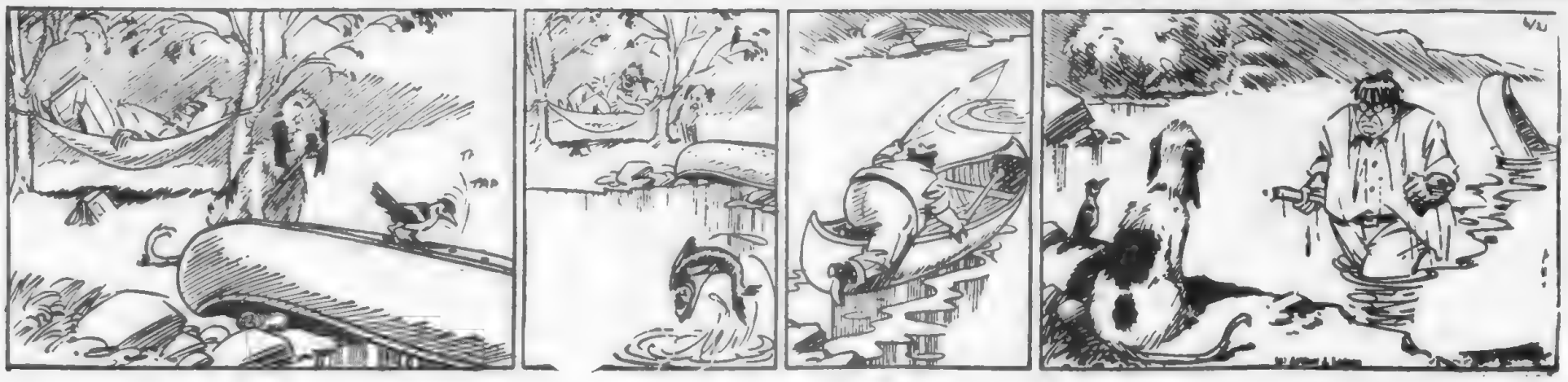


NAPOLEON AND UNCLE ELBY—Easy Enough - - - - - - - - - - - - - - - - By Clifford McBride



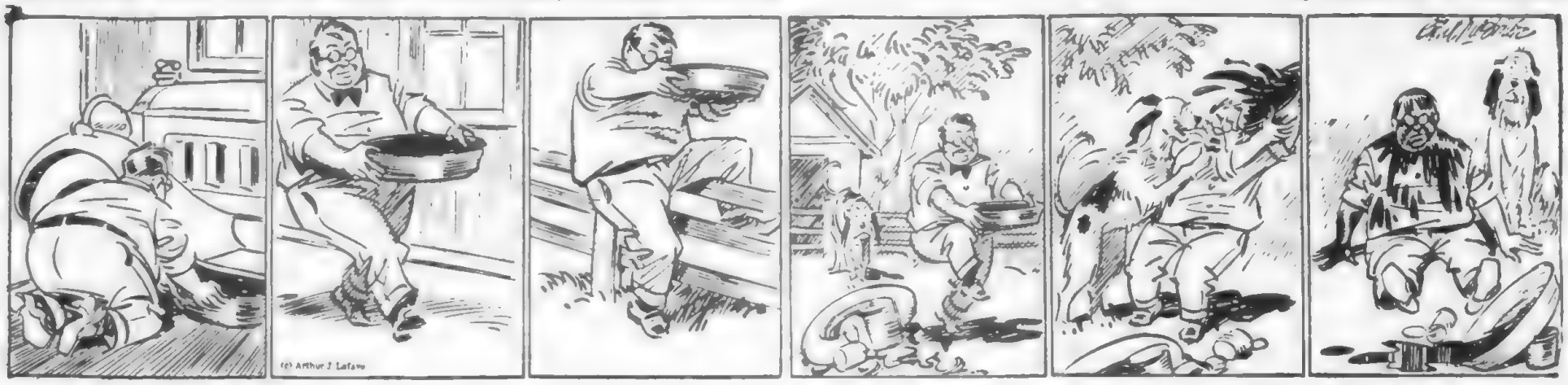
NAPOLEON AND UNCLE ELBY - - - - - - - - - - - - By Clifford McBride

NAPOLEON AND UNCLE ELBY - - - - - - - - - - - - By Clifford McBride



NAPOLEON AND UNCLE ELBY—You Can Lead 'Em to Water, But— - - - - - By Clifford McBride

NAPOLEON AND UNCLE ELBY—Uncle Elby Changes His Oil - - - - - - By Clifford J. McBride



TINTIN

Hergé

STUDIOS HERGÉ S.A.

AVENUE LOUISE 162 / Bte 7 - 1050 BRUXELLES - TÉL 649 20 42

H/jbr.

Brussels, July 12th, 1977

Mr. Jud HURD
281 Bayberry Lane
WESTPORT (Connecticut 06880)
U.S.A.

Dear Jud,

I have received from Sture Hegerfors the last issue of CARTOONIST PROfiles in which some pages have been devoted to the Sverige Stripmuseet of Göteborg (Sweden).

So I thought that, perhaps, other echoes from far Europe should interest you and your readers.

Here are two of there little events, which have my characters as subject.

First, a bronze statue of Tintin and Snowy (1.80 m. high) has been made by a belgian sculptor, Nat Neujean (exhibitions in Boston, New-York, Chicago, Washington, Detroit, Louisville, Houston, Dallas, Baltimore; in Canada, Montreal and Toronto).
The statue was inaugurated last september, in a nice park of Brussels. Here is a photograph of the statue.

The famous american pop-artist Andy Warhol has made four portraits of me. These paintings were exhibited in an Art Gallery, in Brussels, "Galerie D", where I met Andy Warhol. Later he came and visited my Studios. Here are some photographs of this meeting.

If there is a chance for you to come this year in Europe, my wife and I should be very glad to meet you again.

With kindest regards.

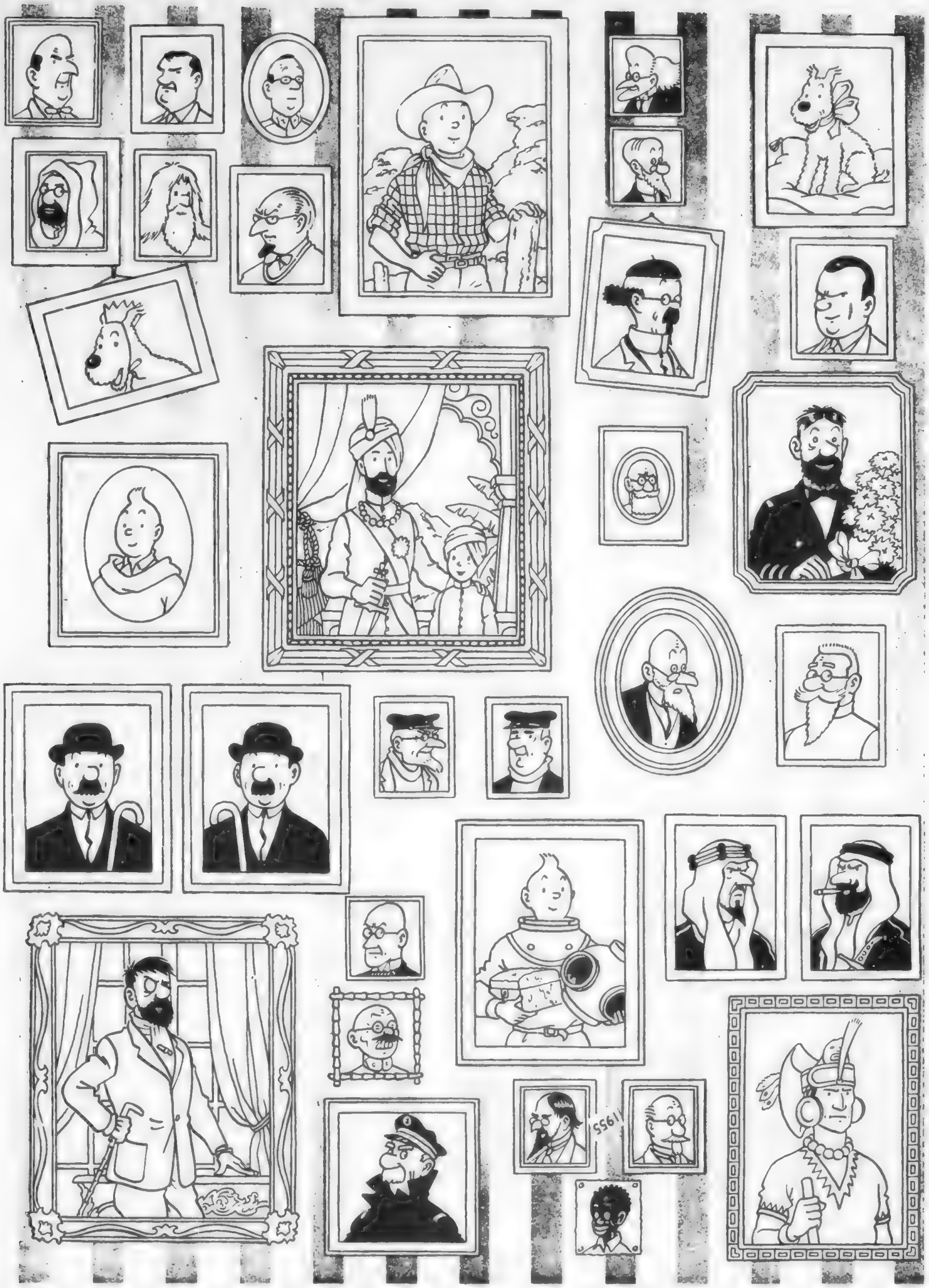
Hergé

Here is a self-explanatory letter from HERGE', Europe's most famous cartoonist, the creator of TINTIN whose adventures have entertained readers in countless countries over the past half-century. Your editor much appreciated Herge's hospitality when we visited him at his studios in Brussels, Belgium several years ago.

Photos copyright by Jacques J. Halber

Herge' and Andy Warhol

Some of the famous Herge' characters.



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AGATHA CRUMM

by Bill Hoest

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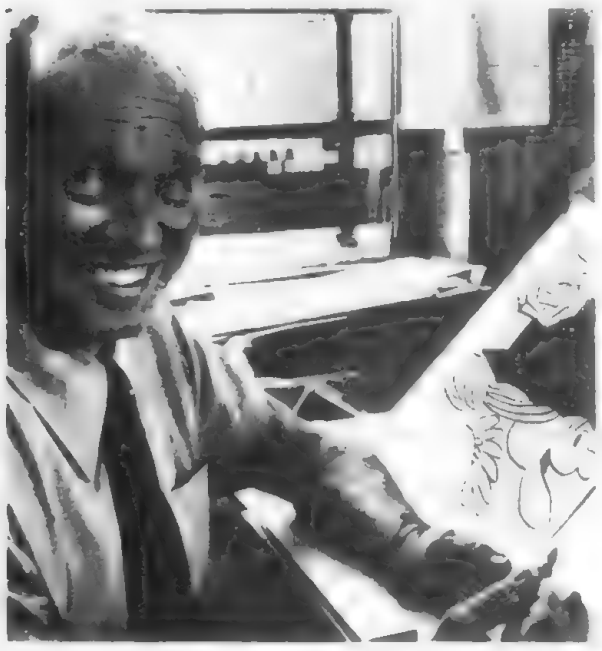
Late in 1976 we carried a story about cartoonist Bill Hoest, and his work. Well, since that time he has created an additional strip for King Features Syndicate—AGATHA CRUMM—which will make its debut in newspapers on October 24th. Bill and his wife, Bunny, talked about this new feature with your editor during a recent visit they made to our office. We also learned Bill is now sponsoring a softball team, THE LOCKHORNS, which plays in the Huntington, Long Island, Night Adult Softball League, and that they had chalked up a very respectable 10-4 record at the time we talked with the Hoests.



BILL HOEST

HURD: Since you're already doing 'The Lockhorns' panel for King Features Syndicate, 'Bumper Snickers' for The National Enquirer, and assorted cartoons for Playboy and other magazines, why did you decide to create an additional new strip, Bill?

HOEST: I first began to think of doing it when I saw how many gags were constantly left over after I had finished the various cartoons you just spoke about. I buy a good many of my ideas and, together with those I do myself, these leftovers seemed to fall into pretty much a certain category that magazines such as The Ladies Home Journal weren't buying. In other words they weren't particularly interested in gags having to do with economics, the money market, and business.

HURD: How would you describe Agatha Crumm, your main character in the new strip?

HOEST: She's a zany 77-year-old, the head of a giant conglomerate, who is ruthless in her dealings with her empire, with her employes, and with her son who's a bumbling type but who is loved and tolerated by Agatha. She's fearless in all situations, although she may be a little apprehensive as far as the IRS is concerned. She has an accountant who's very exasperated with her because she wants to do a lot of things he doesn't think are quite right, and, anyhow, he's not sure that they'll work. Most of the time the scene is set in her office. If I recall correctly, King Features has described her as "a composite of all the little old ladies you've known, except that she happens to be the head of a conglomerate."

HURD: A lot of our readers probably would like to know how many samples of this strip you first submitted to King.

HOEST: As you know they were already familiar with my cartoons, but I did one week of finishes, and 3 or 4 additional weeks of dailies and Sundays in pencil rough form.

HURD: Did they have any suggestions for changes?

HOEST: In my first drawings Agatha came on very strong—she was very strident, and extremely ruthless and domineering. She really is all of these things, and King liked that fact, but they also suggested that I tame her down a lot—which I've been trying to do. As a result the first month of releases shows her being ruthless, but also pictures her as being very kind and gentle. I had been thinking about a grandma-type in business but the name—Agatha Crumm— came to me like a bolt out of the blue when I woke up at 3 A.M. early one morning! King also suggested putting a little girl in the strip so we have Bunny who has been described as "a chip off grandmother Agatha". And then we have Bunny's mother, Doris, Agatha's daughter-in-law.

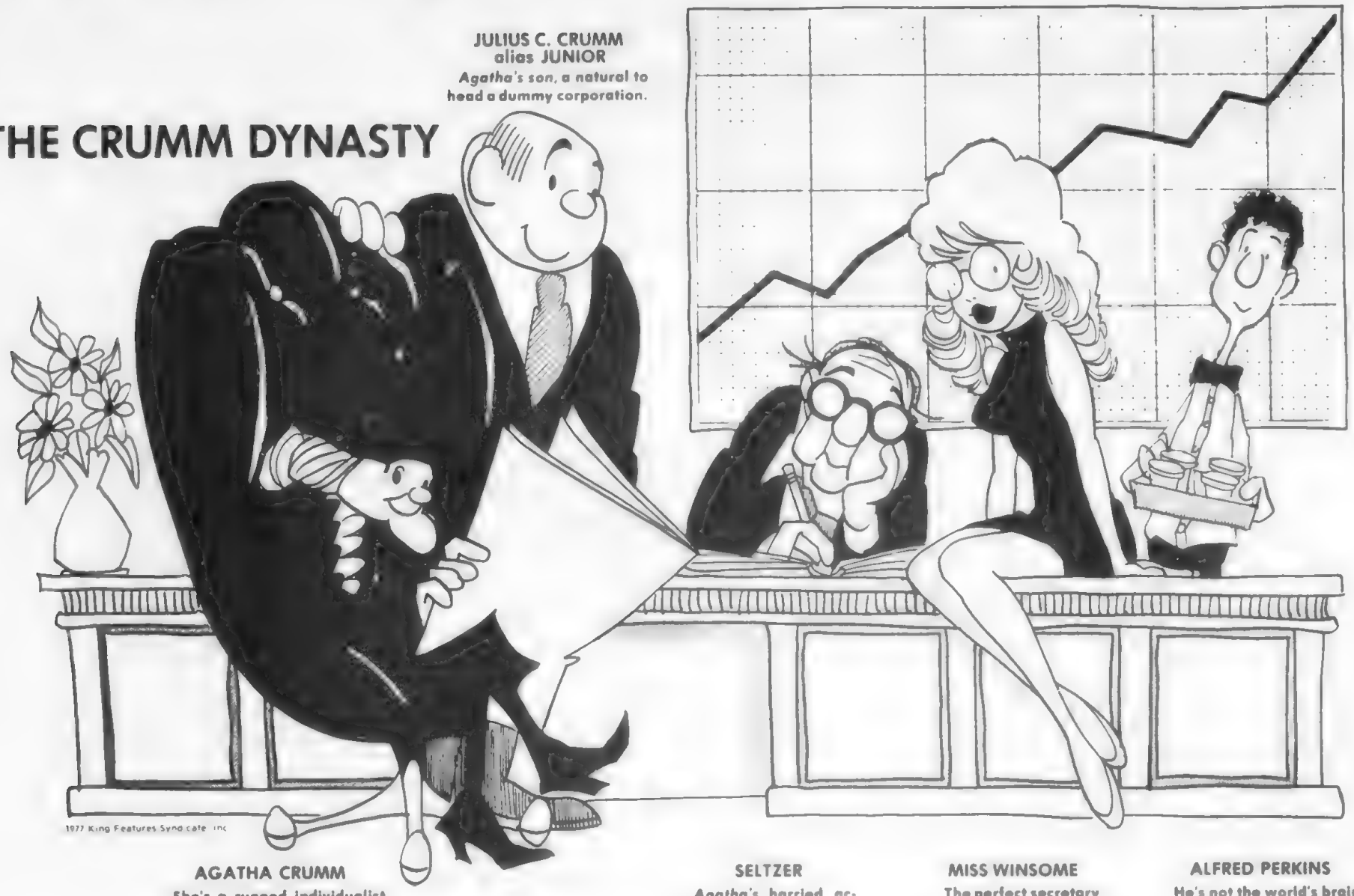
HURD: Tell us about a couple of the other characters.

HOEST: Winnie Winsome is Agatha's very shapely secretary and we've already gotten phone calls from a couple of syndicate salesmen who want to meet her. Right now she's just a foil for Agatha. We do know something about her—she's bright and sexy, and is going to business school. She and Agatha get along very well. She was part of the strip when I first submitted it but King liked the various subsidiary sexy girls in my "Lockhorns" panel so well that they suggested I also introduce Bunny's mother, Doris, whom I mentioned a moment or two ago, so now we have a couple of sexy girls in the strip.

BUNNY HOEST: Agatha is very fond of her cat, Tabitha, who was one of those last-minute character additions that Bill just happened to put in the strip. We got an immediate enthusiastic reaction to her, and so she'll figure pretty regularly in the action. Incidentally, I remember that at one of the Newspaper Comics Council meetings, a publisher advised newspaper buyers of strips thusly:

THE GUYS IN ACCOUNTING SAY YOU'RE HEARTLESS, MOTHER.
© King Features Syndicate, Inc., 1977. World rights reserved.
11-18
THEY SAY YOU HAVE NO CONSCIENCE.
MY CONSCIENCE OFTEN SPEAKS, JUNIOR...
...BUT MY GREED ALWAYS SEEMS TO DROWN IT OUT.
HOEST

THE CRUMM DYNASTY



JULIUS C. CRUMM
alias JUNIOR
Agatha's son, a natural to head a dummy corporation.

AGATHA CRUMM
She's a rugged individualist who has single-handedly built a worldwide conglomerate—on a base of cunning and guile.

SELTZER
Agatha's harried accountant. How do you balance the books for someone who considers $1 million petty cash?

MISS WINSOME
The perfect secretary for *Agatha Crumm*. In school she flunked a course in ethics.

ALFRED PERKINS
He's not the world's brainiest clerk, but what can you expect for $37.50 a week?

AND REMEMBER, PERKINS...
...IF AT FIRST YOU DON'T SUCCEED...
11-7
...START CLEANING OUT YOUR DESK.
HOEST
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IS IT SERIOUS, DR. BERNHANG?
DON'T WORRY, AGATHA, WE'LL HAVE YOU UP...
...AND GOUGING THE PUBLIC IN NO TIME!
HOEST
11-11
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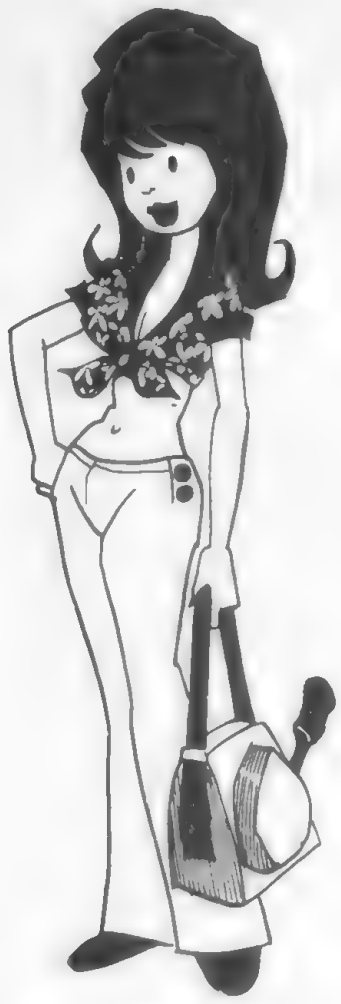
BUNNY

She didn't inherit *Agatha*'s head for figures, but wouldn't mind having Miss Winsome's 38-24-36 figure some day.



DORIS CRUMM

The bewildered mother of *Bunny* and daughter-in-law of *Agatha*. Pert, pretty—and an avid collector of charge accounts and bills.

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DR. BERNHANG

He's a specialist—in golf and in dreaming up new medical ills for *Agatha*.

LET'S SEE YOUR REPORT CARD FROM NIGHT SCHOOL, WINSOME.
HMMM, BUSINESS LAW-A, FINE! MERCHANDISING-B, GOOD. SALESMANSHIP-A, NICE....
BUSINESS ETHICS- F! EXCELLENT! EXCELLENT!
HOEST
11-5
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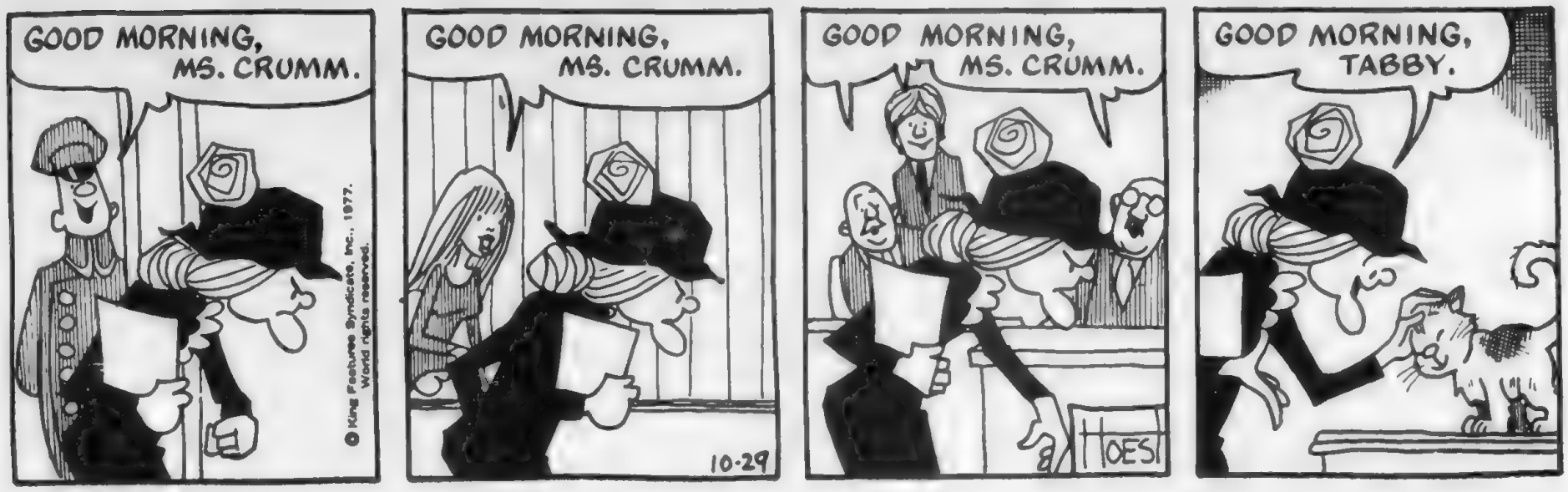


"If you ever take on a strip that has a cat or a dog in it, you can be sure that you will never be able to cancel that strip because it will draw so many letters from readers!"

HOEST: King made one other suggestion that I recall in reference to a character—Old Weatherby—an old guy who was just doddering around the office. He was the butt of some office jokes and he really didn't do anything. King decided that it would be just as well to eliminate him.

I almost forgot Euripides, the dog character, who is, in fact, our own cute and clumsy St. Bernard. By the way, if you look back at a recent cover I drew for CARTOONIST PROfiles, you'll see an old lady who looks just like Agatha, and a dog who has now become Euripides. The old gal has been appearing as a minor figure in some of my other cartoons on a number of occasions, but all of this was before I began to develop "Agatha Crumm".

HURD: Are you going to have to do any research on conglomerates, and so on, as you go along with the strip?

HOEST: I feel like a fish out of water as to investments and big business and I'm going to have to subscribe to Forbes, to other magazines like that, and to pay more attention to the financial section of The N.Y. Times. At this point I might say something about how my reading helps me in producing ideas. I'm a funny kind of newspaper reader, I guess, in that I don't read the headlines but rather use my TV set for the general overall news. But I go through the paper thoroughly, looking for those little items we've all read and laughed at. You know the kind—just a sentence or two but many of them lend themselves to gags right away. I remember one recent item reported that a Brinks truck had rounded a corner, that its back doors flew open, and that bags of money fell out on the pavement. There must have been a lot of honest people around because they apparently picked up all the money and it eventually got back to Brinks, but the topper was that the Brinks drivers were unaware of all of this till they were miles ahead!

HURD: You're not in the market for more gagwriters, are you?

HOEST: No—I'm very satisfied with the ones I have.

HURD: When you're doing your own gags, do you find it helpful to try the brainstorming, or snowballing, method in which a couple of cartoonists get together, with one ad-libbing a gag, which then suggests another line to the second person, and with a number of usable ideas resulting?

HOEST: No. I've never been able to brainstorm in the way Johnny Hart, for instance, does. But I always find it very stimulating to go through the ideas submitted by the gagwriters who submit regularly to me. When one of their gags suggests still another gag to me, I make it a point to pay the gagwriter, even though my gag may be eons away from his original one. On occasions when I've tried snowballing, I've been too conscious of what the other fellow's thinking, which is why that method hasn't worked for me.

HURD: It just occurred to me to ask why you decided to make Agatha the head of a conglomerate.

HOEST: That seemed a good idea because she can thus get herself and her conglomerate involved in any number of businesses—as is the case in real life. All of which gives me a lot more territory in which to develop gags.

HURD: I suppose you're going to need extra help now that you're taking on another feature.

HOEST: No—I still will do all my drawing and lettering. Fortunately, I work fast, and since I like being a cartoonist so much, I don't mind getting up early and spending 8 to 10 hours a day at the board—which I often do. And of course one of the advantages of our business is that we don't have to waste time commuting into the city. And my wife claims that I'm a good organizer of time. Incidentally, I try each week to double-up, and to do at least 2 weeks of both Agatha and The Lockhorns. That's because I like to take vacations every once in a while. As a matter of fact, starting next Monday I'm going to take a month off, and Bunny and I are going on a motorcycle trip out to Colorado. ●

Manny Curtis

FREELANCING IN ENGLAND

We have asked a good friend of ours in England, MANNY CURTIS, to talk about his long experience as a freelance cartoonist in that country. Manny is Secretary of the Cartoonists' Club of Great Britain, served in Burma with the infantry during World War II, has been cartooning for 26 years, and has been very influential in efforts to raise rates of payments for cartoons. We might add also that ever since we sampled the Curtis hospitality in London in 1975, we have been singing praises for the culinary skill of Manny's wife Myra. They have two sons—Lawrence and Robert—25 and 18 respectively.

BY MANNY CURTIS

Look back to your yesterdays and could be you'll see your tomorrows. Well, that might be good advice to some, but in this game the one thing we should never do is look back. And certainly never worry about tomorrows. In due course they'll take care of themselves. In any case, if I'd have taken that sort of rain check, chances are I'd have jacked in this cartooning lark years ago and I'd have been wrong to have done so. Rotten wrong!

Cartooning always seemed a fascinating and pleasurable way of earning a living and now, some 9,000 yesterdays on, I can't think of anything I'd rather do. And a good deal of the pleasure I derive from my work is due to Myra. More than 10,000 yesterdays ago, and within a couple of days of our first meeting, I asked her to marry me and fool that she is—she accepted. Anyone else would probably have discouraged me from cartooning as a means of a livelihood. And let's face it, can there be many occupations as nefarious as ours to get the loaf on the table? The nine to five situation is a whole lot safer. But whatever I've done has always been with her full support and without this kind of backup none of us is anything. Like me she reckons the most important day of our lives is today. If I was asked which was the best cartoon I'd ever drawn it's more than likely I'd show the one I was working on right there and then.

But early on we weren't able to get by on the pen alone and as so many of us do, I took a whole succession of different jobs to supplement the family budget. It was while I was on one of these excursions that someone gave me some advice that still holds good. He said that when I was

To supplement the family budget!

earning from my part-time work around two-thirds of what my regular job was fetching, that would be the time to drop the full-time and concentrate on what I really wanted to do. And that time came. By then we had a couple of extra mouths to feed but with the additional time available, I was able to increase my output and, pro rata, my sales. I've been a full-time freelance for several years now and don't regret a single day. I've trodden the well-known paths—kids comics, newspapers, magazines, advertising, greeting cards and the 'any and everything' scene and enjoyed them all.

Some long time ago I met a man who has become a very good friend to me over the years. Brad Ashton like me had thrown in his nine to five to take his chances at what he wanted to do—comedy script writing for radio and television. And he has done extremely well here in England, on the Continent and in the States. I used to bounce ideas off him like mad, many of which

I used to bounce ideas off him like mad

weren't strictly cartoon material and if anyone can put up with that kind of assault he must be a friend indeed. He'd often say "don't throw them away—sell them." After a time I latched on. So began my offshoot period as a comedy writer for television. I liked that. I still do bits and pieces now, but those years when I was directly involved were really something. And the odd thing was, that after so many years flogging myself to death at the drawing board by which time I'd achieved the dizzy heights of 'relatively unknown cartoonist,' just having my name appear on the credits of some weekly comedy show suddenly had people phoning to tell me they'd seen my name on the box. Television is such an anonymous outlet for this sort of writing that when they'd ask which part I'd written I'd ask what they'd laughed at—and claim it!

"Don't throw them away—sell them." Brad's words came to life when, as vice president of a youth club, I was presented to the Duke of Edinburgh. Prince Philip is something over six feet tall and on a good day I soar to around five feet three so when he came along the line and we were introduced, I said "Gosh, it's really true what they told me about you!" "Oh," said the duke, "and what was that?" Then I feigned shyness and said "Oh dear, I'm sorry. I've spoken out of turn—forget it." But the duke refused to forget it and was getting a bit rattled. "Come along," he said, "you've started it. Now I insist you tell me what it is you've heard about me." A deliberate pause, then "Well, they SAID you were taller than me!" Nothing. One great big zero. Like his great-great-grandmother-in-law he wasn't amused. But the complete snub came later when he was signing the visitors' book with an enormous flourish "Philip" and I asked him "Philip—Philip who?" So remembering Brad's words, I sold the "Philip—Philip who?" as a cartoon and sometime after this when I was at the television studios having put in a couple of quickies for the Tommy Cooper Show, I pulled the "taller than me" gag on Tommy who is even larger than the duke. Luckily Tommy thought it was funny. Following morning I received a call from his agent and found myself contracted in for the complete thirteen-week series. But I digress . . .

Cartoon-wise I'd done the rounds of the agents but my experiences with them were far from good. If I'd hoped for them to wave their magic wands and create for me hitherto unknown fame and fortune I was wasting my time. But one agent introduced me to the then newly-formed Cartoonists' Club of Great Britain and that was just about the best thing any agent could ever have done for me. It put me on line with others like myself. Being a social club we meet up once a month for a friendly drink and a chat and through the club I have formed some excellent and lasting friendships that I value enormously. Also, because of the club, I have had the privilege of meeting several visiting firemen from the American neck of the woods. Jud Hurd, Jack Markow, Jerry Marcus, Gill and Helen Fox, Peter Porges to name but a few. I'm also in touch with Sam Gross, Ron Wolin and others of the Cartoonists Guild. Quite a few of these people have given us the pleasure of entertaining them at our house in Southgate, which is a northern suburb of London and from where I turn out my work.

For too long the British cartoonist has been the helpless victim of the Great Fleet Street Rip-Off. More so here, I believe than in any other country.

He wasn't amused

So I'm particularly proud to have been instrumental in organizing many of them into a co-ordinated unit within the London Freelance Branch (LFB) of the National Union of Journalists (NUJ). This union has an overall membership of around 28,000 writers, reporters, photographers, broadcasters and others connected with the media. The LFB is about 2,000 strong and I am presently branch secretary and serve on many of the negotiating teams and other committees. It has been a tough assignment getting cartoonists interested in becoming organized. By virtue of its very nature cartooning creates 'loners' and while they knew only too well that they were being treated badly, they did little more than cry in their beers. Now, that's okay if you like salty beer, but gradually more and more are finding it distasteful and are swelling the ranks of the cartoonists group in the LFB. Since we began fighting back there have been several improvements and for the first time ever the British cartoonist is now part of many national agreements with publishing houses. Things are getting better all the time but there is still a great deal yet to be done and a long way to go. I know that unionisation is not every-

Unionisation is not everyone's ideal

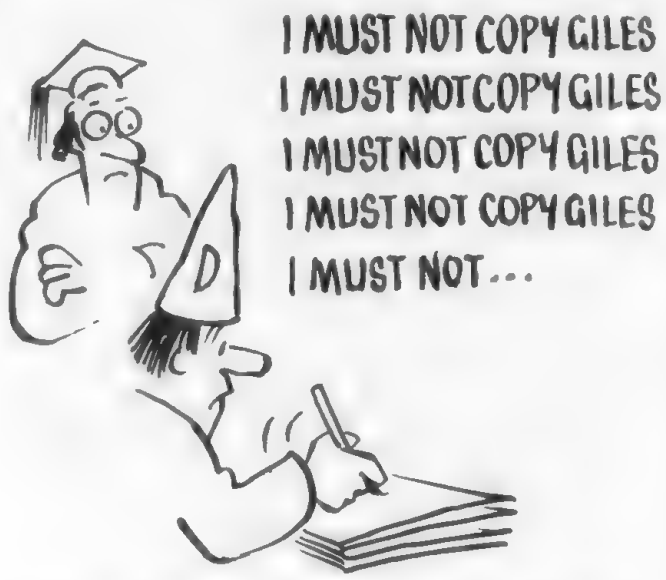
one's ideal, but it is the only way open to us at present. There must be some kind of collectiveness to safeguard our profession and until such time as someone comes up with a better idea, we are receiving all the help we need from the NUJ. The only detrimental offshoot from my union activities concerned a strip that I'd been running successfully for close on five years for TitBits. It was, to my knowledge, the only home-produced strip concerning two kids, one of whom was black. After my dealings with the IPC management, the first of the 'heavies' and of which TitBits is part, my strip suddenly became "tired" and has been replaced. My friends had warned me all along that there was bound to be some repercussions as I was the 'front man' for the cartoonists and if anyone's head was to roll . . . but if that is the worst that could happen, and it seems to be the only thing, then it is a small price to pay for the great breakthrough.

More and more am I convinced that the closed shop in regard to cartoonists is the thing of the future. Contrary to a common fear, it would always leave the doors open to new talent who are prepared to do more than just scratch around at cartooning. The closed shop would encourage them to become proficient at their work. The thing that has bugged me for so long has been the situation in which we find ourselves. Any engi-

neer, barber, stevedore, garbage collector, doctor, lawyer or car worker can come home from his day's work, sit at his kitchen table and draw up his few cartoons. Then he is free to offer them to the same outlets that the bona fide cartoonist uses as his bread and butter. Spots stolen in this way are spots that the regular cartoonist would have welcomed. May we in return finish our day's work and then offer our services as spare-time engineer, barber, stevedore, garbage collector, doctor, lawyer or car worker? Not without a union card—if at all! Yet these same people muscle in on our territory unmolested! The closed shop, as I see it, would operate this way: editors would not consider cartoons from anyone other than members of the "association." The non-members would be referred to the "association" who would offer them a three-year provisional membership at half the normal rate. In those three years they will be free to send their work out to all the usual outlets in an effort to establish themselves. If, at the end of the three years, they have made sufficient headway to warrant their going on to full membership, they will be welcome to do so. But if at the end of that time they don't reckon their earnings from cartooning are sufficient to pay the full rate they will have at least had their chance. Three years is time enough to show whether a person has the necessary talent, application and temperament to make the grade. The good ones will always get through and these are the people we need to encourage and welcome. Those who have fallen by the wayside can always find the odd outlet for their talents in the "lesser markets" such as the church magazine, school broadsheet or local political party leaflet in much the same way that the part-time entertainer can find the odd job where possession of an equity card isn't essential. In a word leave the professional markets for the professional. I'm always interested in other people's ideas, but in the absence of an alternative the closed shop seems to be a viable proposition as a protection for us and future generations of cartoonists. Certainly while the closed shop was working there would be no undercutting or rip-offs because nobody who was a member of the "association" would be working for less than the current rates—and that would be all of us.

Muscle in on our territory unmolested

Having said that it might seem a paradox that I have started a class for aspiring cartoonists. I did

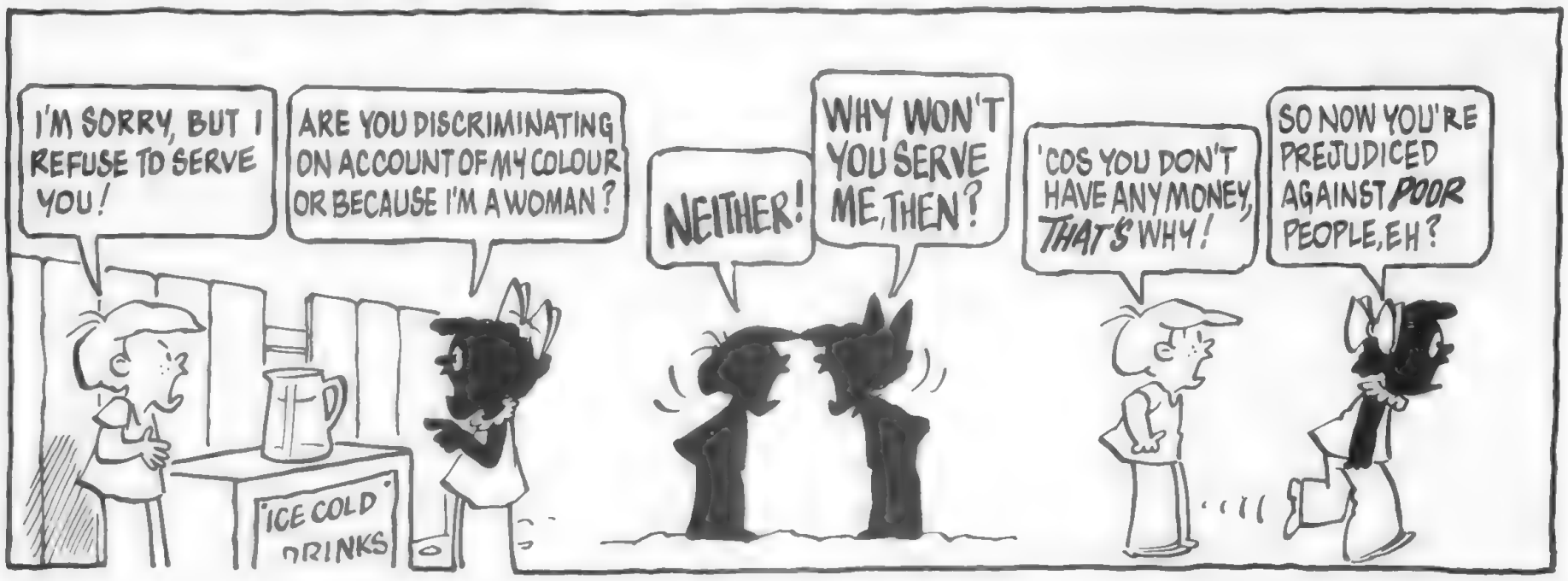


I have started a class for aspiring cartoonists

this in cahoots with a local education authority who went over the moon at the prospects but warned me that unless twelve potential students showed interest there was no class. They needn't have worried. They had to close the books at twenty five with an equal number in reserve for the following course. Such is the interest. I don't see myself as the greatest teacher of all time, but in the short time the class has been running I've found it is possible to turn an occasional silk purse

ALGY & FRED

The TitBits strip which was cancelled


I'M SORRY, BUT I REFUSE TO SERVE YOU!
ARE YOU DISCRIMINATING ON ACCOUNT OF MY COLOUR OR BECAUSE I'M A WOMAN?
ICE COLD DRINKS
NEITHER!
WHY WON'T YOU SERVE ME, THEN?
'COS YOU DON'T HAVE ANY MONEY, THAT'S WHY!
SO NOW YOU'RE PREJUDICED AGAINST POOR PEOPLE, EH?

"HAVE YOU GOT A CLEAN HANKIE?"

out of a sow's ear. There is a good deal of talent and I concentrate largely on developing style, tightening layout and introducing various techniques. I also give a few pointers on ideas creation and after a while these seem to flow quite naturally from the students. Throughout I stress the many pitfalls they will encounter and those who ride these problems will have shown that they possess the right attitude for cartooning. Market information, fees, rights and record-keeping are also an important part of the syllabus and once or twice I bring in another cartoonist to talk to them from their particular angle. At the end of the first course we staged an open exhibition which apart from being well-attended also received a good deal of notice from both local and national press. This was most encouraging for all of us. If at the end of it all those who come into our profession do so with a professional approach then I will feel that it has all been well worthwhile.

In this profession, almost like no other, doors open and doors close. Just so long as nobody catches a cold from the draught in between the doors. As I said earlier, I've lost my Algy & Fred strip but since then I have replaced it with a daily strip in the SUN newspaper. This, plus several weekly strips I'm currently running, together with my work for the glossies, advertising, greeting cards and the 'any and everything' scene keeps me out of mischief. And both Myra and I still find the time to welcome any of you who arrive on this side of the Atlantic and we will be happy to meet with any of you who do—just phone 01-886 3199. Ah, well . . . back to the drawing board. ●

This is Manny's current daily in 'The Sun.' It appears on the TV page. The idea was his but most of the scripts are written by Les Lilley, the chairman of the Cartoonists' Club.

Our Kid
BY MANNY CURTIS AND LES LILLEY
DAD DOESN'T LIKE ME WATCHING ANY OLD RUBBISH ON TELEVISION.
HE ONLY APPROVES OF HISTORICAL PROGRAMMES AND THAT SORT OF THING.
SO JUST TO PLEASE HIM I'LL WATCH THE FLINTSTONES!

Submitting Strips

FIELD NEWSPAPER SYNDICATE
401 NORTH WABASH AVE. CHICAGO, ILL. 60611 TELEPHONE (312) 321-2791

STEVEN JEHOREK
GENERAL MANAGER

Mr. Jud Hurd
Editor
CARTOONIST PROfiles
P. O. Box 325
Fairfield, Conn. 06430

Dear Jud:

Enclosed is a fact sheet we send to persons asking how they should submit material to our Syndicate for review. I realize some of this is too over-simplified for inclusion into CARTOONIST PROfiles, so feel free to pull out what you like. As you can see, I have already removed the section on copyright, as this has become a rather complicated matter -- too complicated to go into in a simple fact sheet.

To the point of how long a submittor would have to wait for an answer from us, this varies. Nearly all submissions circulate among an editorial board here at the Syndicate. If all members are present in a given week, we might be able to give the submittor an answer rather quickly. I would suggest that any submittor give us eight to ten weeks before he should expect a response.

Best regards,

mz
Enc.

30 EAST 42ND STREET, NEW YORK, N. Y. 10017 • TELEPHONE (212) 682-5560

SUBMITTING COMIC STRIPS OR PANELS TO FIELD NEWSPAPER SYNDICATE

Size Requirements: Usually comic strips and panels are drawn two to three times the size which appears in your local newspaper. However, any size is acceptable as long as it can be reduced proportionately for mailing to newspapers.

Paper and Ink Cartoonists Use: Most cartoonists use #10 Strathmore paper and black Indian ink. Some employ various kinds of marking pens to draw their cartoons. Ben Day is sometimes used for shading and background. Most cartoonists use freehand.

How Many Cartoons Should You Submit? Our Syndicate prefers to receive six weeks of samples of a proposed feature so that our editorial board can adequately and fairly consider your feature.

What Format Should You Use? You may submit originals or copies. As long as the material is clear and easy to read, it may be submitted in any form. Only one copy of each cartoon should be submitted.

What Compensation Is Paid for Syndicated Comic Strips/Panels? Unfortunately, it is impossible to quote specific rates paid for any feature. It depends on the popularity of the feature and the number and circulation of the newspapers which carry that particular feature.

How Far Ahead of Deadline Do Cartoonists Work? Usually cartoonists work ten to twelve weeks ahead of the release date.

What Should You Include With the Comic Strips/Panels you Submit? Please include a letter explaining the purpose and scope of your material. A stamped, self-addressed envelope for return of the material should be included. Also, please be sure to put your return address on both the letter you send and the submitted material.

To Whom Should You Send Your Feature?

Mr. Richard Sherry, President and Editor
Field Newspaper Syndicate
401 North Wabash Avenue
Chicago, Illinois 60611

SAID & DUNN

Our 'Said & Dunn' columnist, BOB DUNN, whose King Features "They'll Do It Every Time" cartoon appears around the world in nearly 500 newspapers.

by Bob Dunn

The mention in the June issue of PROfiles that Primo Carnera the former heavyweight boxing champ drew a syndicated comic strip for King Features started me thinking of other people famous in other lines who were reformed cartoonists or cartoonists at heart. The list is long and gamut-running.

Let's start off with Enrico Caruso, the greatest operatic tenor ever, even though the Irish of the time tried to argue the superiority of John McCormack's larynx. Be that as is, Caruso liked to draw as well as sing. Books of his cartoons and caricatures have been published. They are prized collectors' items.

Caruso's favorite source of inspiration for his sketches was life backstage. I have a Caruso original given to me by Dunninger (to drop two names and a work of art at the same time). It shows a skinny tenor looking fierce. Al Scaduto, an expert on opera, thinks it's a character out of Traviata.

Speaking of music, leave us not forget a two-talented fella, a friend of Jimmy Hatlo's who couldn't make up his mind whether to be a cartoonist or a bandleader. He chose the band biz but his caricatures bring Big Dolla . . . Xavier Cugat (creator of Charo . . . [well, anyway he married her.]).

And of course there's the biggest cartoon fan in the world who would have been a success at anything he put his mind to . . . be it a comic strip, golf or music. More than fifty years ago he decided to have the very best orchestra and choral aggregation in the world. He's still cartoon happy and the proud owner of the greatest collection of original cartoons extant: Fred Waring who's been having a picnic for the cartoonists at Shawnee since 1949.

A working journeyman carpenter who drew gag cartoons in his spare time and sent them to the magazines had a ton of rejection slips when he got an okay from the Saturday Evening Post when at the age of 72 he was doing a roofing job in Madison, Wisconsin.. The carpenter-cartoonist was Carl Anderson. The cartoon bought by the Post was to grow into "Henry" the bald headed kid character who never talked. Henry became a weekly feature in the Post and then a blockbuster daily and Sunday strip for King Features. And thirty years after Anderson's death it's still going strong. By the bye I used to sell gags to Carl Anderson. He paid double the going rate, because, he said, after staring, sometimes for two days, at a blank layout trying for an idea he appreciated a good gag.

The movies can boast of many cartoonists who went from the drawing board to fore and aft of the camera. List while I call the roll. Gary Cooper was drawing editorial and sports cartoons for a paper in Helena, Mont. At the same time competing in rodeos. That's when a talent scout lassoed him for Hollywood

An early comedy star was Larry Semon who drew for The New York Mail. He sold comedy scripts to Vitagraph Studios and was soon started in his own productions made in Brooklyn. Semon introduced slow motion as a laugh getting trick that wafted him to the top in the early 20's.

Jimmy Cagney is an accomplished painter in oils and an exceptional caricaturist. At a Banshee luncheon (1946) he did one of me that I prize.

John Barrymore was a young cartoonist on the New York Journal when he was trying to break away from the family's acting tradition. Lionel Barrymore was an etcher of note whose work graces museums in New York, Chicago, Denver and Los Angeles.

When John Barrymore was in his last play "My Dear Children". press agent Dick Hyman arranged for Jimmy Hatlo and the great profile to draw one another. Barrymore spoke nostalgically of his happy days working for editor Arthur Brisbane. The portrait he did of Hatlo is noteworthy because of who did it but pictorially the greatest actor had sadly lost his artistic touch.

Lon Chaney designed all the weird makeups that made him famous in a sketch pad before he transferred it to his own face.

Clown Emmett Kelly drew his woeful creation as a comic strip character prior to donning it himself for the circus.

Leo McCarey a great director ("Going My Way" was one of his many masterpieces) was a cartoonist on a great old paper The Chicago Inter-Ocean. He laid out all of his movie shots and sequences in cartoons first.

Will B. Johnstone created the little taxpayer in the barrel for The N.Y. World-Telegram. He wrote "Monkey Business" with S. Perelman, an ex-marine cartoonist, for the Marx Brothers.

To show you that cartoonists come from all walks of life, consider Howard "Poke" Freeman, a very popular sports cartoonist of The Newark Evening News, one of America's great papers, which sorry to say is no longer with us. Poke drew professionally from about 1914 to his death about 1937. He created the popular golfing strip "In The Rough" in the late 20's and it ran until his demise.

Freeman was a professional bike-racer of

Enrico Caruso

international renown before he hung up the handlebars and sat at the drawing board. He sure could draw bike riders from any perspective . . . and that's not easy. Try doing a head-on shot of four or five racers coming around a banked track and you'll appreciate Freeman's action-steeped style.

Newark was a great base for Howard "Poke" because up to 1926 when the Velodrome burned to the ground it was the center of bicycle racing in the good ol' U.S.A., outdrawing baseball every Sunday.

At the same time Freeman was decorating the Newark News sports page, an interesting artist was topping the editorial page with his great political cartoons. Great enough to win for Lute Pease the Pulitzer Prize. And where did Pease learn to draw? In the Klondike and as a whaler doing scrimshaw, which is the art of etching with stylus on walrus teeth.

Ludwig Bemelmans never got too far away from the kitchen even when he got a job illustrating the Restaurant section for The N.Y. World. His cartoons were so original he began selling to Vanity Fair, Town and Country and The New Yorker. His paintings won "Aves" from the Avant Garde. He made a lot of money with his art and lost a lot opening up restaurants.

He was a funny guy. I had lunch with him once with Tom Johnstone. It was summer and I remember Bemelmans' hand was bandaged. I remember he said kitchen help all went crazy in hot weather. He had opened a swank eatery in Westchester and was trying to tell his just hired temperamental chef how he wanted things. It wound up with the chef stabbing Bemelmans with a big fork in his painting hand.

I told him that let him off from doing an original drawing for me. He said to give him my address and he'd send me one. I thought "Horse-shirts! That's the end of that!" But I went through the motions of printing name, number, street etc.

Surprise! About ten days later I got a baudy Bemelmans orig. happily indicating that besides keeping a promise his hand was better.

An all time great movie name is Gloria Swanson. She was guest of honor at several National Cartoonists Society affairs. At the first party at the Lambs Club, Gloria posed for eight cartoonists working on big easels across the stage. The cartoonists were all big names. She commented on all the finished sketches with very funny remarks. Of Rube Goldberg's she said "You made me look like Buster Keaton!" To Otto Soglow; "Please sign it . . . and you'd better put my name on it too!"

When a board was open, Gloria the model, took up a big felt tip marker and drew a quick three-quarter face caricature of herself that brought the appreciative audience to a jumping ovation.

P.S. The lovely Gloria is a very good sculptor too.

Westbrook Pegler

Portrait by courtesy of the Hearst Newspapers.

Jonathan Winters thought about being a pro cartoonist, but became a one-of-a-kind comedian who cartoons with paint or whose paintings have a cartoon flavor.

Carol Burnett won The National Cartoonists Society's Amateur Cartoon Award in 1964. Her doodles drawn unconsciously while telephoning have a wild James Thurber flavor that are book worthy.

Another profession with high cartoon incidence is newspaper writing.

Bob Considine, Westbrook Pegler, and Bugs Baer could draw very well. Bob Considine, who graced the dais at many a cartoon affair got a kick out of adding his self caricature to the many broadsides the cartooners produced for worthy causes, unworthy causes and just plain fun.

Pegler wanted to draw a sport strip when he was starting in. But his glowering outlook fitted the written word more than comic drawing.

I knew Pegler well. Long before I even had a newspaper job I read him now and then. He was just another sports-writer. Until one day I read a column he wrote "Anybody Who Likes Baseball Is A Moron."

I found out years later that that particular column triggered more mail (mostly hate) than the sports dep't. ever received. Pegler had found his gimmick. He became an "Againster," taker of the dim view, a professional sourpuss. But this concocted Hyde character slowly took over his whole personality. He really became a fault-finding, hate-everything Johnny-one-note. Sad. The early (cartoonist) Pegler was a good guy.

Bugs Baer, the only true ad libber I ever knew was a featured cartoonist on The Washington Star. He had a very fine line style of drawing a bit like Steinberg of The New Yorker. Bugs told me he chose writing over drawing because "To draw a cartoon first you have to get an idea. After you get the idea then you have to work on the drawing of it! Now when I get the gag . . . Boom! I'm done!"

Bugs told about the first time he saw Louise the lovely girl he married. She was a Ziegfeld Girl in "Whoopie" starring Eddie Cantor. On opening night Bugs was in the front row. In the big scene of the first act the beautiful showgirls in scanty Indian costume came down a ramp on ponies. Bugs saw one girl, Louise, who so bowled him over he winked at her . . . and the horse winked back.

In 1966 the Reuben Awards Dinner at the Plaza, through all time cartoon wiz Dik Browne, had as guest of honor, Bishop Fulton Sheen. Dik had been helpful when Bishop Sheen had his great TV series. Dik designed and animated the angel that was an appealing part of the program. When Dik invited him the Bishop gladly accepted and made a most memorable talk. I was impressed by the way he made his remarks pertinent to the occasion.

He told of his valued friendship with Dik Browne. he told of his appreciation of cartoons as entertainment and as a communication media and then he quoted from the Bible according to St. Matthew, where Christ was seated teaching a small group of his followers. To illustrate a point Christ picked up a stick and *drew in the dust.*

The good Bishop finished his remarks by saying "And so you cartoonists are in good company". ●

FRANK MCLAUGHLIN

CARTOONING & JUDO INSTRUCTOR

For the past five years Frank McLaughlin has been drawing Superman, Batman, Flash and the Justice League comics for National Periodical Publications in New York. Frank also has been teaching cartooning to children at the YMCA in Westport, Connecticut. We recently spent an enjoyable evening talking about his career, and especially his program at the YMCA. Frank and his wife and their two children live in Stratford, Conn.

Interview by
KENNETH PREVITALI

Q: How did you get started in cartooning?
A: I read a lot of comics when I was a kid, and was much influenced by them. The whole Tarzan thing was very impressive.
Q: These cartoons inspired you?
A: Yes, the adventure action comics.
Q: That's the kind of comics you do now?
A: I do the superheroes, the action comics got me into cartooning, but actually, movies got me interested in comics in the first place. The idea of taking the action of movies and putting it into drawings. But I didn't actually get into comics right away. I did commercial art work for a long time after I got out of college.
I went to the University of Bridgeport Art School. From there I worked at Charlton Press in Derby, Connecticut, on staff, because it was the only job I could get at the time.
Q: What did you do there?
A: I was the art director I guess, I was doing all kinds of things; putting the comics together... calling up the artists and writers and telling them to get their stuff in, because they were late. I learned a lot there. The good thing about working in a place like Charlton, was that everything was under one roof; right from the artists and writers to the distributors. If you had a problem, you went right down to the engraver, or the guy in the subscription department or whatever, and you solved the problem there—instead of someplace in Oshkosh.
I started out in comics as a background man for Dick Giordano. I used to work with Stan Drake too and learned a lot from him. He's really at the top of the business. He's one person I always wanted to work with, even if it was for free, just to learn. Well...I worked with Stan and it wasn't for free, and I did learn! He's really a super guy. He's the kind of person who brings you back to what you learned in art school, and then makes you apply what you had learned. I learned a lot from him...and I owe him a lot too. I also did my own character called 'Judo Master'.
Q: How did that get started?
A: I was a judo student at the time, and another judo student said to me "Hey, why don't you come up with a super-hero based on

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judo." This was back in the early sixties before the whole martial arts thing made the scene, so-to-speak..

Q: You mentioned judo. You teach judo at the Westport YMCA. Tell us about it.

A: Yes, I have 120 judo students down there. Matt Johnson, who is the dirctor of the YMCA, asked me one day what I did for a living, and I told him I was a cartoonist and he said "Why don't you teach that also? We would like to have 120 cartooning students here too!" I said I don't know whether we could do *that* , but it sounds like a fun thing to do. I don't know how you teach something like cartooning but I'll give it a try.

Q: What is your goal in the cartooning program?

A: I don't really know. The kids have fun. We start out with a candy bar, or gumdrops or something, just to get away from the schoolhouse atmosphere. This is right after school and the kids are really ready to let loose. Some kids come in, grab a pencil and sit down and draw. This little Peter Shea, he gets up at six in the morning to draw so he can get a couple hours of drawing in before he goes to school, and he's eight years old...I don't even do that, and I do it for a living!

Q: What age kids are in the program?

A: All ages. I have kids seven years old and all the way up to 17. In the fall, we're going to have some adults too.

Q: Do you find any differences in the type of material that the kids do?

A: Most of the little kids like the humorous, or bigfoot stuff, and the older kids are more interested in superheroes -especially the boys. The girls seem to stick with the bigfoot stuff. We like to use Mort Walker as an example. Beetle Bailey is the only strip that cracks me up so that I really laugh and roll on the ground. To me, it's hilarious, and it's so well done and consistently good. You can't miss using Mort as an example of how to solve problems, and how to make people laugh. Even if you just

hang it up on the wall and have the kids just look at it, it inspires them to do better work.

Q: How long are the classes?

A: An hour and a half, once a week.

Q: How long have you been doing it?

A: Five years.

Q: Has the response been good?

A: Yes...I started out with maybe a half a dozen kids and now it's up to twenty kids in two classes. I really can't handle more than that because of my schedule—and I've got the judo students too.

Q: That takes up time too, doesn't it?

A: Yes, but I have to do it because of this sedentary way of life; sitting down drawing all day, I think you really have to be active in a sport.

Q: What kind of cartooning program is it?

A: It's more like a workshop than regular classes. First-off, it is hard to explain the mechanics of doing a comic strip to a nine year old kid. So what you do, is you encourage them to be free and show you what they can do, and then just kind of steer them in a way and try and keep them from being inhibited by the mechanics of what has to be done in a comic strip; like precise lettering and how to ink, and things like that. I just encourage them to draw and try to be funny...and it works.

Q: Would you say that is your basic approach?

A: Sure, the kids don't worry about the technical aspects, which is good, and that's what we professional should do. We as artists know what the technical problems are going to be, so we should kind of forget about them, because it gets to be the tail that wags the dog, so-to-speak. You formulize everything and tend to use sort of a short hand method to do things. Look at the cartoons like the old Disney stuff; really super, like Bambi, and all those things. Then you look at the stuff you see on television now, they are shorter, quicker and maybe done with less care. I guess it's not just in cartooning today, but in everything. The kids are not involved with that yet. They don't worry about deadlines, they don't worry about how much money they're going to make, all they want to do is something that they like to do.

You try and preserve that innocence. The best guys in the business today are the guys that are not making a lot of money. They break their backs on the stuff and they are not paid that much for it, but they don't care, they still have that childish approach to it; they do it because they like to. If you can make money besides having that approach, that's fine...in fact that's great!

Q: How do the kids deal with some of the problems that can come up in cartooning?

A: Most of the stuff is done very simply; pencil and paper. I roughly show them the area that they have to work with and explain how we're limited in space; three panels, or four at the most. But don't worry about it . . . do your story, if it takes ten panels, fine, do it in ten panels and *then* we'll sit down and talk and see how we can get it down to four panels. This is how they learn to tell a story in the limited space that they have.

Q: Have you come up with any tricks or aids that help the kids work?

A: Each kid is different, you can't treat it like a regular school room . . . you have to take each kid individually. I have one boy here that came in for four or five weeks in a row . . . didn't do anything, just fiddled around. His mother assured me that the boy wanted to do cartooning. He finally decided on his own, to stop fooling around and he started to draw, and came up with some nice things. I think if I had pushed him, he just would have not bothered showing up. Then, as I said, there are other kids like Peter Shea, that come in and work, won't say a word, and just knock out the stuff; just constantly drawing. I'm trying to figure out a way to hire him!

Q: Do you give chalk talks?

A: Yes quite a bit-

Q: Can you give us an example of problems you deal with in a chalk talk?

A: The problem that most kids have when they draw, say, in the actual drawing of a thing, is that they tend to work on it one piece at a time. They will start at the top of the head and work their way down to the feet and find out that they have run out of space. What I try to do is to show them how to lay it out first, without much attempt at fancy angles, or any detail. Basic forms and negative space, and relationship of size are important. If you see a guy with one arm three times as thick as the other arm, you point it out to the kid, and nine times out of ten, they'll say "Yeah, something bothered me about that. That must be what it is," and then they will solve it themselves. Trial and error is the way to learn. In order to learn that way, you have to draw a lot, and the more you draw, the better you get.

Q: Do the kids generally have some drawing talent already?

A: Most of the kids that come in can draw.

Q: Have you gotten any non-drawers?

A: One or two, but they don't usually last. They get discouraged because when they look around, they see all these other kids that just pick up a pencil and go. A big problem is a kid might not have the facility for story telling, or layout, or the ability to make a story out of what he can draw. We put more emphasis on

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Frank McLaughlin drew this montage for us. It includes some of the characters he has drawn for various comic books.

A cartoon by one of Frank's students

"Gosh, I can't understand why you're selling this fantastic greenhouse so cheaply!"

Some of the Kids in Frank's class

The McLaughlins' son, Terry, and daughter, Erin.

Another student cartoon

OBOY! LUNCHTIME... I HOPE I GET A NICE LITTLE FISH FOR LUNCH!
I'M GLAD YOU COULD MAKE IT... YOU KNOW HOW I HATE TO DINE ALONE!
I KNOW! PASS THE SALT!

the story than the actual drawing. Some of these kids are only seven or eight years old, and they are not capable of *really* drawing yet.

Q: Are all the gags the kids' ideas?

A: Certainly, the gags are all the kids' ideas also, and if any of them are swipes, the kids did it! But they swear it's all theirs.

Q: Are you making a disclaimer here?

A: Yes, a public disclaimer - any drawing or gag that was swiped, the kids did it, and I had nothing to do with it - and if they did swipe it, the original artist probably swiped it in the first place!

Q: That's legitimate enough.
Do you have any kids that have gone on in cartooning after your classes?

A: I have one fellow that went from our classes to John Romita's class in New York that is designed for adults. He finished that course and he's just on the brink of breaking into comics. His name is John Wren. He's very talented.

Q: How do you think that the kids get interested in taking your class?

A: A lot of the kids just like to draw, and they are all comic book collectors. About once a month we trade, really wheel and deal. That's something that they really look forward to. We take maybe a half an hour with that - then we get back to drawing. It's a lot of fun . . . I have a lot of fun.

Q: Do you see any increase in the size of the classes in the future?

A: Not right now. I only have the time to run two classes at the most, and if you take more than ten or twelve kids in a class, you can't do it. Well . . . maybe if they read Cartoonist PROfiles there will be an increase . . . I'll have to leave some copies hanging around the YMCA! ●

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YOU'LL FIND THE SCUM OF THE EARTH RIGHT HERE IN THIS PORT - SO WE'VE GOT TO BE CAREFUL IN PICKING OUR CREW
HEY THERE! ARE YOU A SAILOR?
CASTOR OIL
JA THINK I'M A COWBOY?
O.K. YOU'RE HIRED
I'M GLAD WE GAVE OLIVE THE SLIP
YEAH - I'LL BET SHE'S STILL LOOKING FOR A DIME'S WORTH OF LONGITUDE
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POPEYE

CHESTER, Ill. — A six-foot, 900 lb. bronze statue of Popeye, the most famous sailor in the world, was to be unveiled here June 25.

The jut-jawed, ham-armed, spinach-loving old salt goes on permanent watch duty over his hometown from a high bluff on the Mississippi River. Elzie Crisler Segar, the creator of Popeye, was born and reared in Chester, and he fashioned many of his cartoon characters — the ole swabbie himself, Olive Oyl, Wimpy and others — after its citizens.

Among those who will be present for the unveiling will be Segar's widow, his son and daughter and Forrest C. (Bud) Sagendorf. Sagendorf was Segar's assistant and friend for many years. He writes and draws the comic today for King Features Syndicate in a studio in his home in Southbury, Conn.

The statue is a gift from the local Xi Upsilon Chapter of Beta Sigma Phi sorority, an international philanthropic and social organization, which began a campaign more than two years ago to stimulate the town's interest and raise funds. They solicited donations and sold Popeye memorabilia, spinach banks, t-shirts and punching bags.

"Raising $10,000 in a small town is very difficult, but we persevered and we have succeeded," Mrs. Theda Ripperdan, president of the sorority, said. Chester has a population of just over 5,000 and is about 50 miles southeast of St. Louis, Mo.

"We not only wanted to pay tribute to Mr. Segar, we wanted to bring Popeye home where he belongs," Mrs. Ripperdan added. The statue is Chester's first commemoration of Popeye or his creator.

Beta Sigma Phi commissioned Robert Walker, Chairman of Sculpture, John Burroughs School, St. Louis, to execute the giant Popeye.

Segar was born Dec. 8, 1884. The "New York Journal American" once described him as a "slim, dreamy-eyed man who had a magic for drollery . . ."

Sagendorf recalls Segar as a shy man who hated snobbery and social events. "He loved sitting in a roadside diner talking with the working people."

Segar was also a great sportsman. "Whenever there was a problem with the continuity of the strip," Sagendorf said, "we'd go fishing. Most of the ideas were created in a duck blind or a row boat. He used to call me in the middle of the night and say, 'Call the Coast Guard and get the boat in the water so we can get some ideas.'"

Segar never made any bones about the fact that he had become a cartoonist because there was money in it, and he was one of the few men to graduate from a correspondence school course and become a leader in the profession he had studied.

ELZIE SEGAR

Segar supported himself from the age of 12 by working as a motion picture operator, house painter, sign painter, paper-hanger, trap-drum player, photographer and window dresser.

When he was 18 he submitted his first cartoon to a St. Louis newspaper with this note attached: "Please publish on acct. of my uncle works in the press room." The paper rejected the cartoon.

Segar enrolled in a correspondence course which cost him $20. For 18 months he worked at night developing his talent.

Segar left Chester for Chicago to look for a cartooning job and found one drawing "Charlie Chaplin's Comic Capers" for "The Chicago Herald."Two years later the paper folded and Segar moved to the "Chicago Evening American" where his work came to the attention of Arthur Brisbane. Brisbane was editor of the syndicate which would subsequently become King Features and distributor of the yet unborn Popeye.

Workmen in Chester, Ill. move a six-foot, 900 lb. version of the world-famous jut-jawed, ham-armed sailor, Popeye, onto its pedestal. Chester is the hometown of Popeye's creator, Elzie Segar, who fashioned many of his cartoon characters — the old swabbie himself, Olive Oyl, Wimpy and others — after its citizens. The statue was executed by Robert Walker of St. Louis and was to be unveiled in ceremonies Saturday, June 25.

Brisbane sent Segar to the syndicate's New York office where he was assigned a strip called, "5:05," a comedy about suburban commuters.

In 1919 Segar created the classic "Thimble Theatre." The raffish cast was composed of Olive Oyl, her brother, Castor Oyl, and Ham Gravy, Olive's boyfriend. "Thimble Theatre" was written in the popular style of Vaudeville — skits with blackout gags.

When "Thimble Theatre" was in its tenth year, Segar involved the characters in a trip to Dice Island with their magic hen, Bernice. Castor and Ham went down to the waterfront to hire a crew for a boat they had bought. The two spotted an odd looking old swabbie standing on a dock.

"Hey there, are you a sailor?" asked Castor. "Ja think I'm a cowboy? the sailor retorted.

That was the debut of Popeye. The date was January 11, 1929.

The old salt grasped the imagination of the country almost before Segar had an opportunity to perfect him as a character.

Popeye became the star of the comic and the star of radio and animated cartoons for motion picture theatres and later for television.

His popularity has remained very high over the years. King Features licenses more than 1,000 products which bear his likeness, everything from pencils to pajamas. King's "Popeye" strip appears in about 200 newspapers around the world. It is translated into 12 different languages, including Greek, Italian, Danish, Spanish and Norwegian.

Popeye's influence on the spinach industry is legendary. His second strongest influence has been on the English language.

Goon (from the character Alice the Goon) passed into the language as a synonym for a homely person. Jeep, another word Segar invented, became a synonym for a girl who is an expensive date. Eugene the Jeep ate nothing but orchids. G.P., a shortened military abbreviation for General Purpose Vehicle, was modified and a second meaning for jeep entered the vocabulary.

The phrase, "I yam what I yam," became a national cry of vexation. There were, of course, Wimpy burgers, and "I'll gladly pay you Tuesday for a hamburger today;" became a popular phrase as did, "I yam disgustipated."

Segar got most of the characters' odd English from his young daughters' struggle with the language.

Long before Segar died in 1938, Popeye was established as one of the major comic characters of our time. ●

SPORTS CARTOONIST

Readers of our magazine have become familiar with the stories about cartoonists, written by Philip W. Porter, the very knowledgeable former Executive Editor of one of America's largest-circulation newspapers, The Plain Dealer, in Cleveland, Ohio. Here he writes about our mutual friend, Dick Dugan, the veteran Plain Dealer cartoonist who has come up with every type of cartoon that newspaper has required over the years.

Dick Dugan — *Photo by 'The Plain Dealer'*

Dick Dugan

by
Philip W. Porter

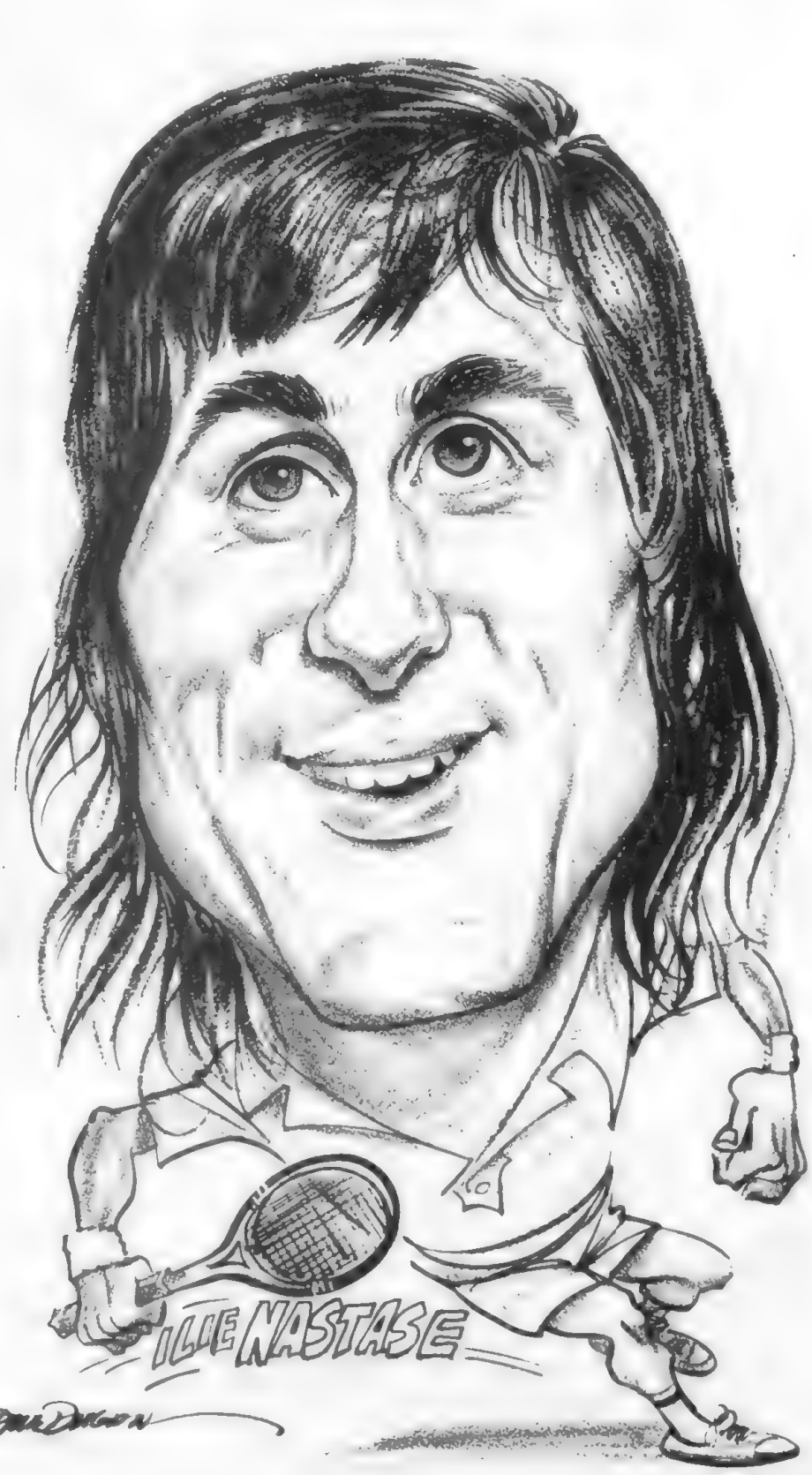
To be a successful sports cartoonist for a big newspaper, it helps to have been an athlete in several sports yourself.

It also helps to have a large family of teenagers who are knee deep in sports, and a wife who is athletically inclined.

In such a situation, sports of all kinds are always Topic A at home, as well as the office, and the cartoonist can think sports 24 hours a day, and enjoy it.

That's the formula that has helped Dick Dugan, the personable sports cartoonist of the Cleveland Plain Dealer, become the top illustrator for the PD and achieve a national recognition for his work. Dugan has been at it for 15 years (January 1977, will be the anniversary date), and not only does all the sports section illustrating, but has moved into the entertainment sections, too. One of his major works is the Friday tabloid magazine (formerly known as Action-Tab) that covers all sorts of show-biz — TV, little theaters, the Playhouse, movies, rock and roll, sports cars, eating-out, cabarets, dinner-theaters. You name it, and Dugan will draw it.

For the sports section specifically, he regularly illustrates a feature called *Sports with Hal*, done by Hal Lebovitz, the widely-known and popular sports editor, and also gets up a weekly layout of pictures of high school athletes called the Dream Team, a sort of perpetual all-scholastic in football, basketball and baseball within the county around Cleveland. And almost daily representations of athletes-in-the-news on the pro teams, the Indians (baseball), Cavaliers



Phil Porter retired as executive editor of the Cleveland Plain Dealer in 1966. He was Sunday and Feature Editor for 10 years, prior to moving into the front office, and as such, became a close friend of many comic artists and syndicate managers and ultimately became Chairman of the Newspaper Comics Council, Inc. (1962-64).

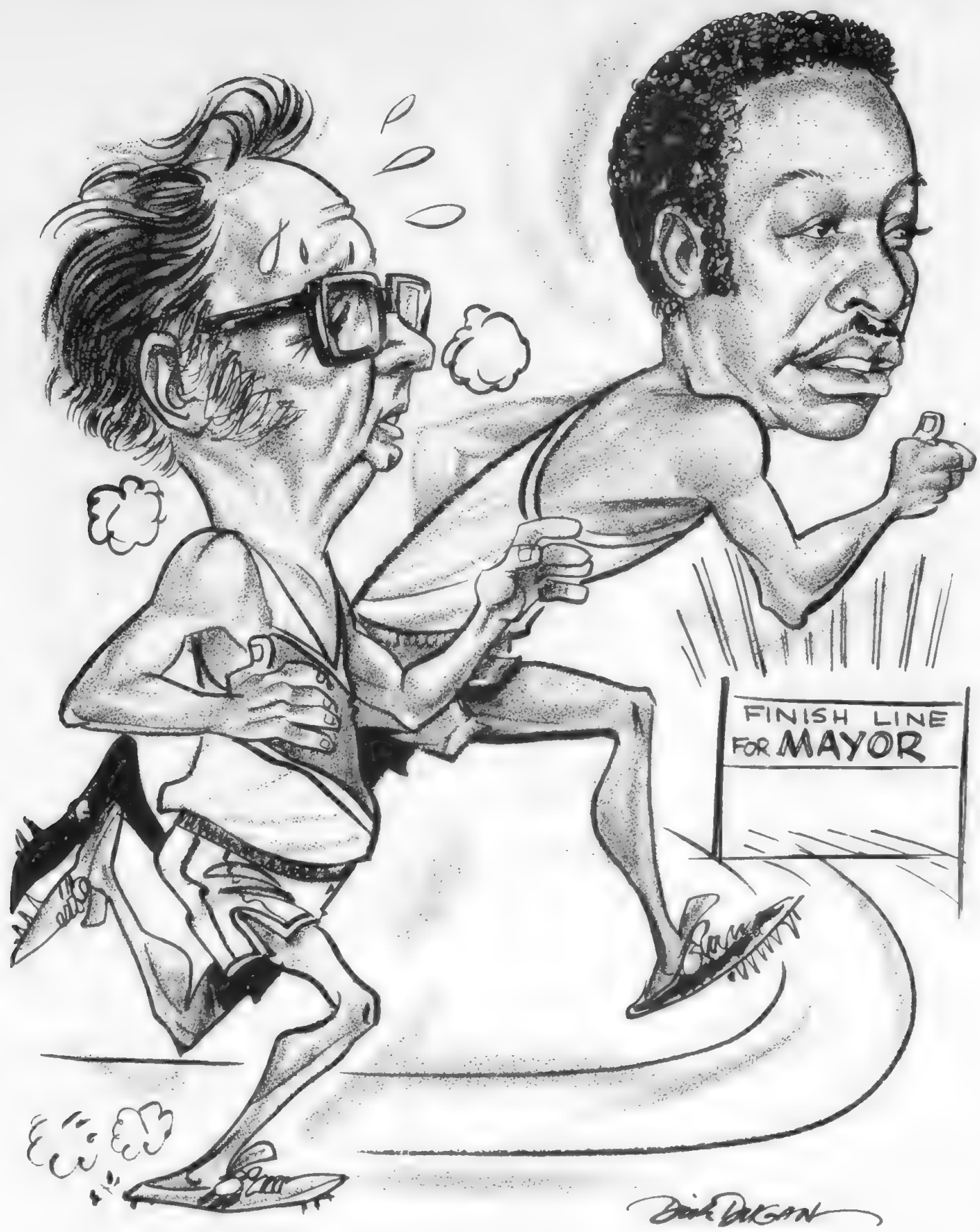
(basketball), Browns (football) and Barons (hockey). It keeps him pretty busy.

Dick had a hard act to follow, when he took over sports cartooning after Fred (Fritz) Reinert retired in January, 1962. Reinert (who died a couple of years ago) had been a favorite in Cleveland for 20 years, and his humorous depiction of a little Indian ran regularly on Page One, with a brief summary of whether the ball team had won, or split the previous day. If the team won, the little Indian wore a big smile and brandished a bat gleefully. If the team lost (which was often during that period) he had a hangdog look, as if he was trying to sneak off the page. If it split a doubleheader, the visage had to be ambivalent. The little Indian was so popular that he was used on the cover of all the score cards, and in most of the promotional material.

The sports editor at that time was the late Gordon Cobbledick, who had a national reputation as a columnist and writer of excellent English (an accomplishment not always found on sports pages) as well as an authority on all sports. He knew he'd have to find a successor to Reinert who was equally adept and popular. He found the man in Dick Dugan, who was already on the PD staff.

Dugan wasn't always a newspaper cartoonist. He began as an advertising illustrator in Pittsburgh, and also did cartoons for direct mail and counter cards. But he had the yen to get into newspaper work. Fortunately he knew Cy Hungerford, the veteran editorial cartoonist for the Pittsburgh Press, and sought his advice. Cy (who was also much admired by Ray Osrin, who worked on the Press and later became the Plain Dealer's editorial cartoonist) told Dugan to keep on drawing ads, keep his eyes open, wait for a break, and some day he'd make it into the editorial side. He finally found the job he wanted on the Plain Dealer and has been there ever since.

Dick grew up in Pittsburgh and attended



Liberty Academy, on a G.I. grant, where he learned the basics of advertising art. The Academy was headed then by John Johns, who is now head of the Pittsburgh Art Institute. In high school he played football and basketball. As a defensive back in football, he weighed in at 130 pounds, but that was big enough in those days.

"I seem to have grown a little since then," said Dick, who now weighs 235. "My wife is a great Italian cook."

Dugan didn't go to college, but he continued in athletics — at least one sport — ever since he left high school. For 18 years he has been a pitcher in softball, the fast-pitch variety.

"In all that time I never had a sore arm," he says. "I don't care for the slow pitch game. I was trained not to let the batter hit the pitch."

Dugan's family consists of two sons and four daughters. His oldest boy went to Princeton on a scholarship grant, and played freshman football there as an offensive lineman. Unfortunately he injured a knee and that put a crimp in his football career. The other son plays football at Eastlake North High School, which is in an eastern suburb of Cleveland.

The athletes in his family, however, are not all male. One of his daughters is an outstanding swimmer at Cleveland State University, where she is a sophomore. Another plays basketball at Eastlake North. One of the daughters also has a bent for art, and does portraits. And Mrs. Jean Dugan is a strong swimmer, who swims a mile a day at the pool at Cleveland State. She also excels at roller skating.

The Dugan family lives at 31654 Densmore Road, Willowick.

Dick is now 50, and looks forward to even more hard work in illustrating. The Plain Dealer is keeping him increasingly busy, especially since a colleague, Roy Hearn, died suddenly of leukemia. But he does freelancing in ads, too.

"It helps put the kids through college," he says. And pays the phone bills, too.

"With six teenagers in the house, the phone is always off the hook," he says. ●

Q: Jack Markow A:

The majority of questions I've received over the years involve presentation, medium, and reproduction. Here are some of the Q's and A's dealing with these and other problems.

Q: "How do I submit sketch. s for full-color cartoons?"

A: Unfortunately there are fewer complete color cartoons used in magazines today than in publications of a few decades ago. Then, the weeklies, *The Saturday Evening Post* and *Collier's,* used many. Magazines like *Playboy* and *Esquire* that use color now, reserve these pages for their star performers. The editor decides whether to run a cartoon in color. This depends on the excellence of the idea and the drawing ability of the cartoonist. For the same reason, he determines whether a cartoon should be reproduced in small size or as a full page. Color assignments may be given out whether the rough is black and white or in color. Artists asked to try color pages by the editor will submit special full-color sketches. The average cartoonist works for all markets and since black and white is used mostly, his roughs are in that medium. When he picks up a color finish, that's an extra dividend. However, the newcomer interested in color work should submit full-color sketches occasionally so the editor can see how he handles this technique.

Aside from magazine cartooning, cartoonists have fine opportunities of playing around with full color in the related fields of greeting cards, advertising, poster, record covers, etc.

Q: "Is there a special cartoon ink for color cartoons, or would regular colored drawing ink be all right?"

A: Inks are fine for intense color but a beginner would have trouble with diluted washes of these inks. Water color is better. The Grumbacher Symphonic color box contains 16 brilliant colors, is fairly inexpensive, and will satisfy the cartoonist's needs.

Q: "Does an editor's direction to the artist telling him to use two colors or four colors only, mean the inclusion of black?"

A: The four color process reproduces the three primary colors — red, yellow, and blue — plus black, in all their gradations and mixtures. A two-color job is usually black and one other color. A three-color cartoon is black with the addition of two colors. At times, a publication, in order to save on engraving costs, wants the artist to prepare a key drawing in black, and add an overlay for each additional color. This may be done, in some cases, by tracing paper placed over the black and white drawing. Here, indications of color serve as a guide for the engraver. Sometimes the editor wants the second color drawn precisely in black on a sheet of acetate placed over the cartoon. This further saves processing costs. Art directors will dish out directions compatible with their company's engraving methods. For example, I once did some Christmas cards for American Artists Group; here I was told I could apply full color directly to the paper. On the other hand, when I did a series of greeting cards for D. Forer, I had to first complete a key drawing in black and white and add several acetate overlays complete with register marks.

Q: "What type of paper, surface texture and weight of paper can be used for color finishes?"

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LAFF-A-DAY
INTERNAL REVENUE SERVICE
8-22
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"I thought the whole object of the game was to get a refund."

Line reproduction suitable for all publications.

A: In general, a heavy weight paper is used to avoid buckling. Some artists prefer Whatman paper or board which comes in a variety of textures. Less expensive but still satisfactory is the use of single or double thickness illustration board. So that color adheres easily to the paper, smooth or plate finish paper should be avoided unless one wants to achieve special effects. A paper with a toothed or kid finish surface works well. Three to five ply bristol board may also be used.

Q: "How is the Benday method of halftone used in cartoons? In magazine work, should it be indicated on the rough or only on the finish?"

A: Benday was invented by Benjamin Day (1838-1916), a New York printer, as a process utilizing celluloid sheets for shading plates to print maps and illustrations in color. A flat halftone composed of dots and other design devices, it is used mostly in comic strip newspaper work. A light blue wash (which does not photograph) on sections of a drawing serves as a guide to the engraver as to where these patterns will be placed. Also, benday sheets of various flat patterns may be bought at art supply stores, cut to size and shape and adhered directly to drawings by the artist. Some of the trade names for the latter shading devices are Add-a-tint, Zipatone, Craf-tone, and Presto-tone. Benday is used in line reproduction and gives the effect, somewhat, of a halftone reproduction without the added expense of the latter. All that concerns the cartoonist, especially in magazine work, is the indication on his final drawing of where he wants the half tints. The publication's production man will designate the density of the benday. Occasionally, a magazine (usually a low-paying one) economizing on engraving costs will ask the cartoonist to supply his own benday dots. This hand work should only be done when a publication specifically requests this service; most magazines that use line cuts prefer having the engraver do the job. In answer to the second part of the question, the blue, whether done in wash or lightly in blue pencil, may be indicated on the rough. The extra color helps dress up the sketch. Should the sketch itself be used for reproduction, the blue will be the guide for the engraver's benday.

Q: "I mail my drawings mainly to small magazines. Should I use halftone or stick to line?"

A: With many publications (especially small ones) making engraving directly from the okayed rough, it is wise, generally, to do cartoon sketches in line. Line seems to be the money-saving repro medium for many of the smaller publications. These magazines use cheaper paper stock which tends to mess up halftone work. Note: Any method of drawing may be employed on the sketch — color, crayon, pencil, halftone — the

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"If you put this steak in a bag, I'll have it made into a belt."

Brush outline with flat benday added.

"Fifty-one per cent resented being disturbed by a poll taker."

Brush outline with added black water color wash.

artist can have a ball in his favorite medium. But by indulging in this luxury he sometimes may miss out on quick printing from the rough, and must be prepared to do an additional drawing as a finish.

Q: "Does lithographic crayon work on white paper belong in the category of black-and-white work — that is, is it reproduced by the same process used for black and white ink work?"

A: Litho crayon drawings are usually reproduced in line instead of half tone. However, to insure good reproduction, the paper must have a definite grain or texture. The dots produced by the crayon on an ordinary bond paper, for instance, are too close together for a safe line cut. Newspaper artists who always work for this type of reproduction and who like to use middle tones, use Ross board and Coquille papers. These rougher-textured papers provide more widely spaced dots which are not lost in the reducing process. Ross drawing board is an excellent paper which comes in a great variety of stipples and patterns, but it is quite expensive. Coquille paper, which may be purchased at a fraction of the cost of Ross, comes in six textures, fine and coarse, and is very satisfactory.

Q: "Are magazine editors who specify they want black and white work likely, for any reason, to be prejudiced against the use of lithographic crayon in a drawing?"

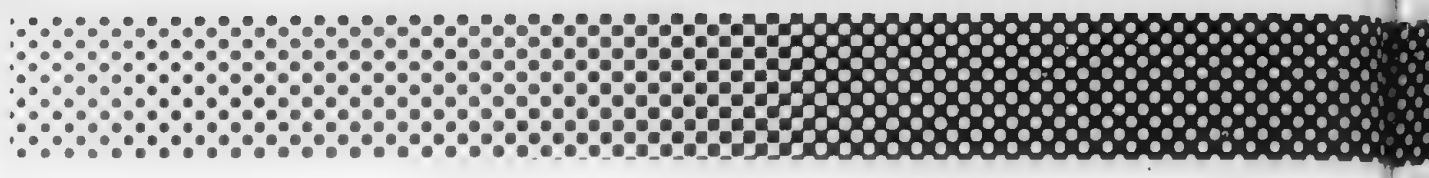
A: There should be no objection to the use of the litho pencil or stick if it is ably done. I'm surprised more artists, especially those working for the slicks, don't employ this medium. Peter Arno did in his very early works for *The New Yorker.* Alan Dunn built his career on just this type of drawing for the same magazine. Others like Whitney Darrow, Jr. and Robert Weber have accomplished the litho effect somewhat by using softer materials such as charcoal and Wolff pencil.

Q: "Since there is a possibility of being published from the rough, should I put my signature on sketches?"

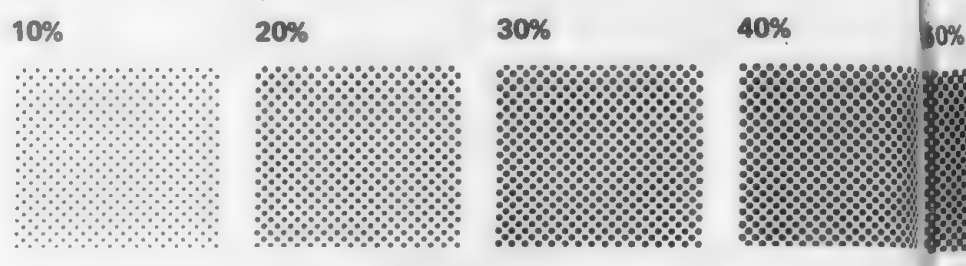
A: Yes. How can an artist resist signing anything he does? On sketches, the signature should be placed so that it does not conflict with the caption. After all, you want the editor's attention focused on the gag line and he should not be deterred by the other reading matter on the sketch — your signature. Providing sufficient white space between picture and caption will enable the signature — worked in with the design of the drawing — to be placed at the bottom of the picture. Sometimes, for variety, place it on top. The artist's signature should be legible; this is wonderful, free advertising for the cartoonist, especially when he appears in a multi-circulation magazine. I realize I'm a fine one to give this advice since my own John Hancock sometimes degenerates into a messy scrawl. However, when I start to get letters addressed to me as Mr. Vam Barkon or Mr. Jave Marrov, I perk up my signature for awhile. The tendency of artists who do, or have done many drawings is to eventually go slightly berserk in autographing their work. They sometimes get carried away with the happy and loose slinging-in of their brush or pen technique — and the signature becomes part of this ecstasy. I must have been quite mad one day when I unwittingly signed a finished drawing twice. Fortunately someone in the production department at the magazine purchasing the cartoon threw one of the signatures out. Signatures can be clear and still remain part of the artist's drawing style.

Q: "Is a tracing box valuable to the cartoonist?"

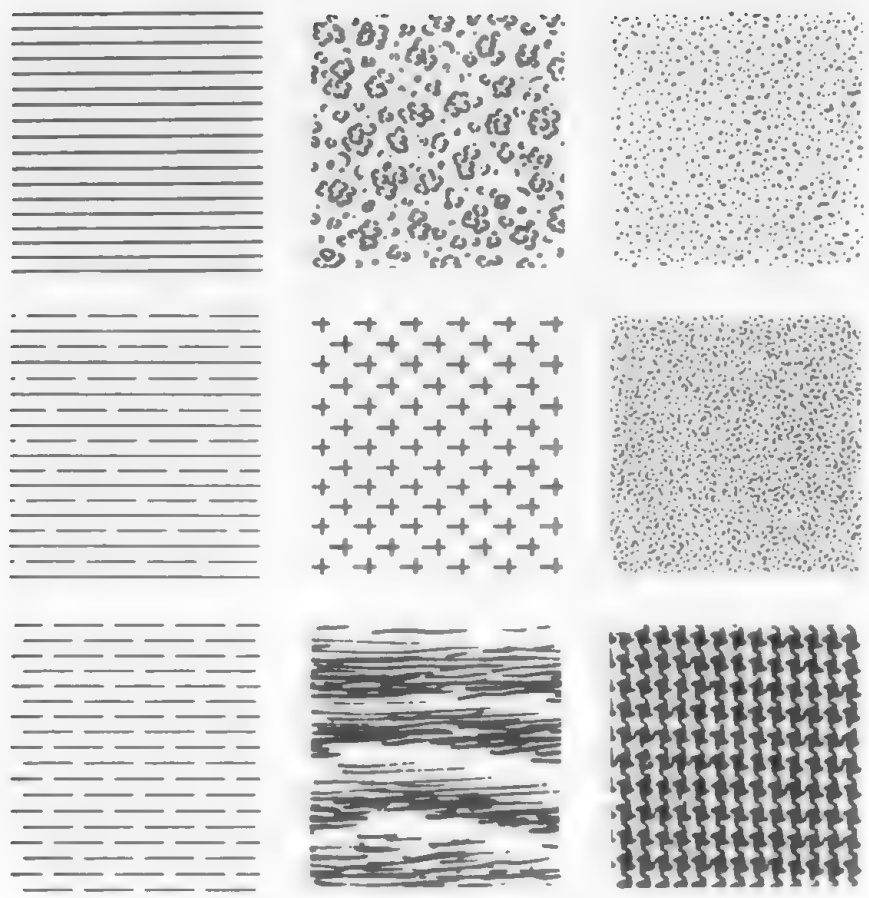
A: Definitely yes, if used right. The light box



Halftone (enlarged) showing graduations of tone.



Various densities of benday.



Some of the varieties of paste-on flat patterns.

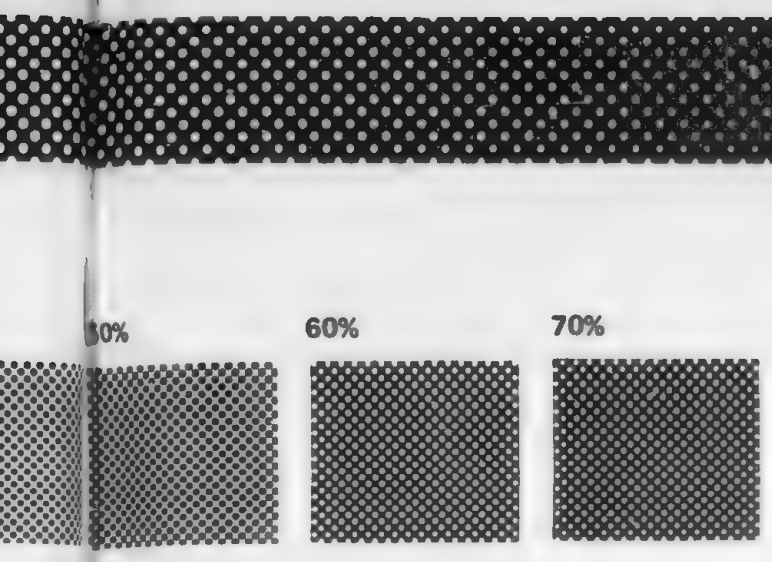
"I'm telling you, Charlie, it's been done!" *Jack Markow*

Brush outline with rubbed tone.

should not be used for slavish tracing; each drawing copied should retain the interest and the spirit of the original with perhaps details and refinements added. The tracing box is especially helpful for the beginner who may have to redo his roughs many times before he achieves a presentable sketch for submission. It is a timesaver in the process "from rough to finish" since paper thicknesses as high as 3-ply, work well on light boxes. Nowadays when so many cartoon sketches are loosely and sketchily drawn, the tracing box is an aid to direct inking without previous penciling. The penciling, the searching, often the sloppiness is on the original sketch over which is placed a fresh sheet for the final, clean, direct inking.

Q: "This from a gag man: Can a cartoonist say he only received $25 for a cartoon when he received $100 — and gyp the gagwriter?"

A: Cartoonists are invariably scrupulous about giving the writer his just due — usually 25% of the correct selling price of a cartoon. These prices are well publicized in trade journals and known to almost everyone in the profession. Some cartoonists, though, get better than the minimum fee indicated. Changes in the cartoonist's intake should be worked out between writer and artist. Aberrations sometimes occur. A gag man wrote me protesting a 65¢ payment for an idea one of his artists sold to a medium-paying magazine. It seems his cartoonist sold 40 cartoons for $100 in a package deal — making each sale a mere $2.50. This magazine was listed as a $25 market. The gag man, trapped in this deal, should contact the publication involved and find out what gives. A package deal is a blot on the cartooning profession; it pulls down prices and kills off markets for periods of time. It is a disservice to the cartoonist, the writer, and the publication. The cartoonist in this fiasco claimed the reason he did it was that "the cartoons have been around all over anyway." The magazine gets old, tired, beat-up cartoons. That market, in turn, is "shot," overstocked, and closed to fresh submissions, and prices for drawings and ideas are shrunk several hundred per cent. Cartoonists in general suffer, and the particular comic man who perpetrated this deal, chuckling happily and holding the $100 bill in his fat little fist should realize he has just assassinated a market — not just for others, but also for himself. One of the Cartoonists Guild objectives, in its Code of Ethics, is to discourage these 3¢ a piece, two for a nickel arrangements. Advice to



the gag writer: When teaming up with a cartoonist, specify your minimum price on a sale, 25% of $10, $15, $25, etc. This gives the cartoonist an idea as to how far down the cartoon price scale he may go in submitting sketches based on your gags.

Q: "What size and make of brush do you use? Mine always split."

A: I have used the No. 3 Winsor and Newton red sable brush for many years. Some cartoonists prefer the No. 1 size, others the No. 2. Current prices of a good brush must be around $3 — in the smaller sizes. I once picked up a raft of No. 3 Winsor and Newton brushes at their source — in London — at 35¢ each, but it took time and hundreds of dollars in travel expense to obtain this "bargain." The big bargain, especially for the beginner, is to buy *good* materials at any price. A fine brush, whether a W. and N., a Grumbacher, or a Rubens, will greatly outlast a cheap brush, will prove inexpensive in the long run, and will be a joy to work with. With proper care, a good brush is workable for many years, and its hairs will not split. Always rinse the brush in water after use.

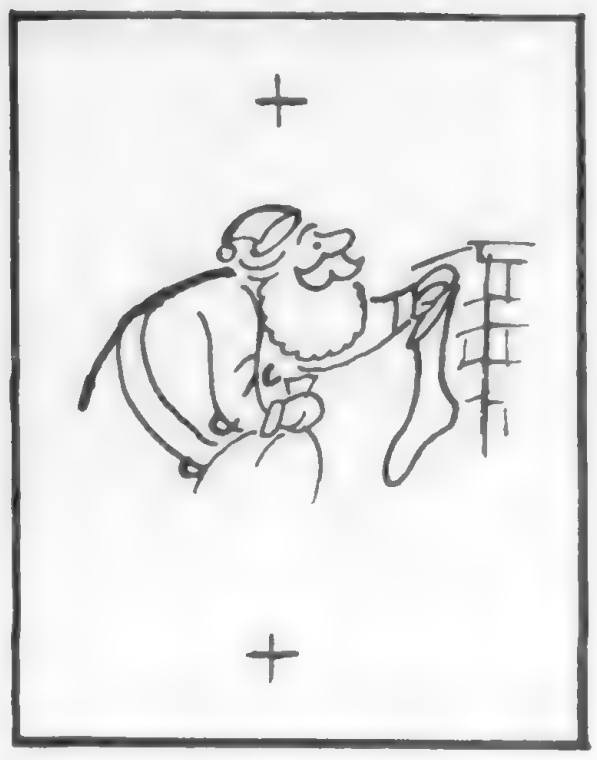
Q: "Should captions be typed or lettered?"

A: If you hate to letter or cannot do a neat lettering job, by all means type the caption. The typed line beneath the cartoon is always legible. Some prefer lettering the gag line in pencil. Then, they can make instant changes if necessary; in the future, they can easily erase the old caption and substitute an entirely new one, if they desire.

Q: "I like to use half tones on sketches I submit to magazines but when I use wash, the paper wrinkles. How can I overcome this?"

A: "It is possible to employ wash on 20 lb. paper. 24 lb. would be better. However, use the wash sparingly mostly in the center-body of the drawing. Elaborate washes that extend to the edges of the paper will cause wrinkling. You might try one of the dry techniques for half tone. Rubbed tone which is achieved by dipping a paper stump or a small ball of absorbent cotton into conte pencil dust — and rubbing this over the drawing — is one method. Conte stick or pencil applied to a sandpaper block produces the particles. The completed sketch, in this case, requires a coating of fixatif. Black Korn lithographic pencil or black wax crayon will also do a half tone job with no need of fixatif and also will insure the flatness of the paper. ●

Color Separation



Key drawing in black and white, with register marks.

Second color (which will be printed red) indicated on acetate overlay secured by a strip of masking tape, and laid over the key drawing. (Special acetate ink may be purchased which will easily adhere to the plastic overlay sheets.)

A typical register mark. These may be bought by the roll and pasted on drawings.

"I can't find anything wrong. Maybe you're in love."

Black pencil outline. Works well with special engraving and when printed on slick paper.

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